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SOME OF GUARDI'S PAINTINGS IN AMERICA · BY
GEORGE A. SIMONSON

MODERN impressionism has rendered one great service to the artistic world. It has revived public interest in four great masters and taught us to appreciate them better and to sympathize more fully with their ideals. Their names are Velasquez, Vermeer, Goya and Guardi. If I am not greatly mistaken, all four are well represented in America, Guardi especially.

In the introduction to my monograph on this fascinating master, I stated that "his works are already scattered over two continents and not a few of his masterpieces are on the other side of the Atlantic." Since then the taste for his works has taken deeper root and the circle of his devotees widened in the New as in the Old world. Out of the number of his paintings which from time to time have migrated to America from England, it is, perhaps, only natural that I should draw attention, in the first place, to one particular one (in American ownership) to which a place of honor was given among the reproductions included in my book on Guardi,¹ foreshadowing, as it were, the subsequent spread of his fame in the land of the Stars and Stripes. This striking example of his chiaroscuro painting (Fig. 1), which is the property of Mrs. George A. Hearn, of New York, shows the approach to the ship-bespangled lagoon of S. Marco from the Adriatic with the fringe of famous edifices to the right and to the left of the Ducal Palace skirting the horizon in the distance.

It so happens that Mrs. Hearn's picture has an interesting history which aptly illustrates the change of attitude towards Guardi's art produced by the last century. It came from an obscure

¹The fine view of Piazza S. Marco by Guardi, formerly in the Matthiessen Collection (New York), is also reproduced therein. The shadows of the figures on this canvas run in opposite directions, a phenomenon which is to be explained by the fact that the second shadows are reflected from the buildings on the side of the square where the sun is shining.

English collection, namely that of a Mr. Ingram,¹ who acquired it in Venice along with other works by Guardi as we learn from a correspondence which passed between the Secretary of the Venice Academy of Fine Arts and a State official in the early part of the last century.²

In May, 1819, Antonio Diedo (the Secretary) wrote to the Governor of the Venetian provinces (Goetz by name) that the export of some works by Francesco Guardi acquired by the Englishman Ingram should be stopped as they were very accomplished performances of their kind ("essendo essi nel loro genere distintissimi"), but the governor opposed his request convinced that Guardi was not one of those artists who enjoy great fame ("che godono di una maggior rinomanza") and that the apprehended withdrawal of them could not be regarded as one involving great loss ("riguardarsi come una delle dannose").

Another picture which appears to belong to this "Ingram" set of Guardi's works (Fig. 2) has just unexpectedly come to my notice. It is now in the collection of Mr. P. A. B. Widener, of Philadelphia, and shows a view of the Rialto Bridge. Judged by its photograph, it is no ordinary performance of Guardi's brush.

It is, of course, impossible to sweep into this brief article, which is a mere rapid survey and not an artistic inventory, anything like the complete array of Guardi's works in America. Even a pilgrimage to its scattered art-shrines would render such a task very laborious.

The two views of Venice formerly in the Yerkes Collection are notable examples of Guardi's art which well deserved to be reproduced in the sumptuous Illustrated Catalogue of this collection.³ What we look for in Guardi, seen at his best, is perfectly harmonious coloring and sparkle of detail, in which respects he excels his master Canale. The Metropolitan Museum of Art in New York

¹ If this collector is the same as the Mr. Ingram mentioned by Waagen, his full name is Hugo Charles Meynall Ingram (Temple Newsam).

² The two documents of which it consists were recently published by Dr. Gino Fogolari in *L'Arte*, Oct. 1, 1913, p. 385. See his article on "L'Accademia Veneziana di Pittura e Scultura del Settecento."

³ I understand that these two pictures have passed into the collection of Mr. H. P. Whitney, of New York, or, at any rate, one of them.

The Metropolitan Museum's pictures by Guardi are:

1. View of S. Maria della Salute.
2. View of Ponte Rialto from a point behind the Fondaco dei Tedeschi.
3. A water-fête on the Grand Canal with the Bridge of the Rialto in the background.

If I recollect rightly, this last picture suffers from over-crowding with figures and its execution is somewhat fretful.

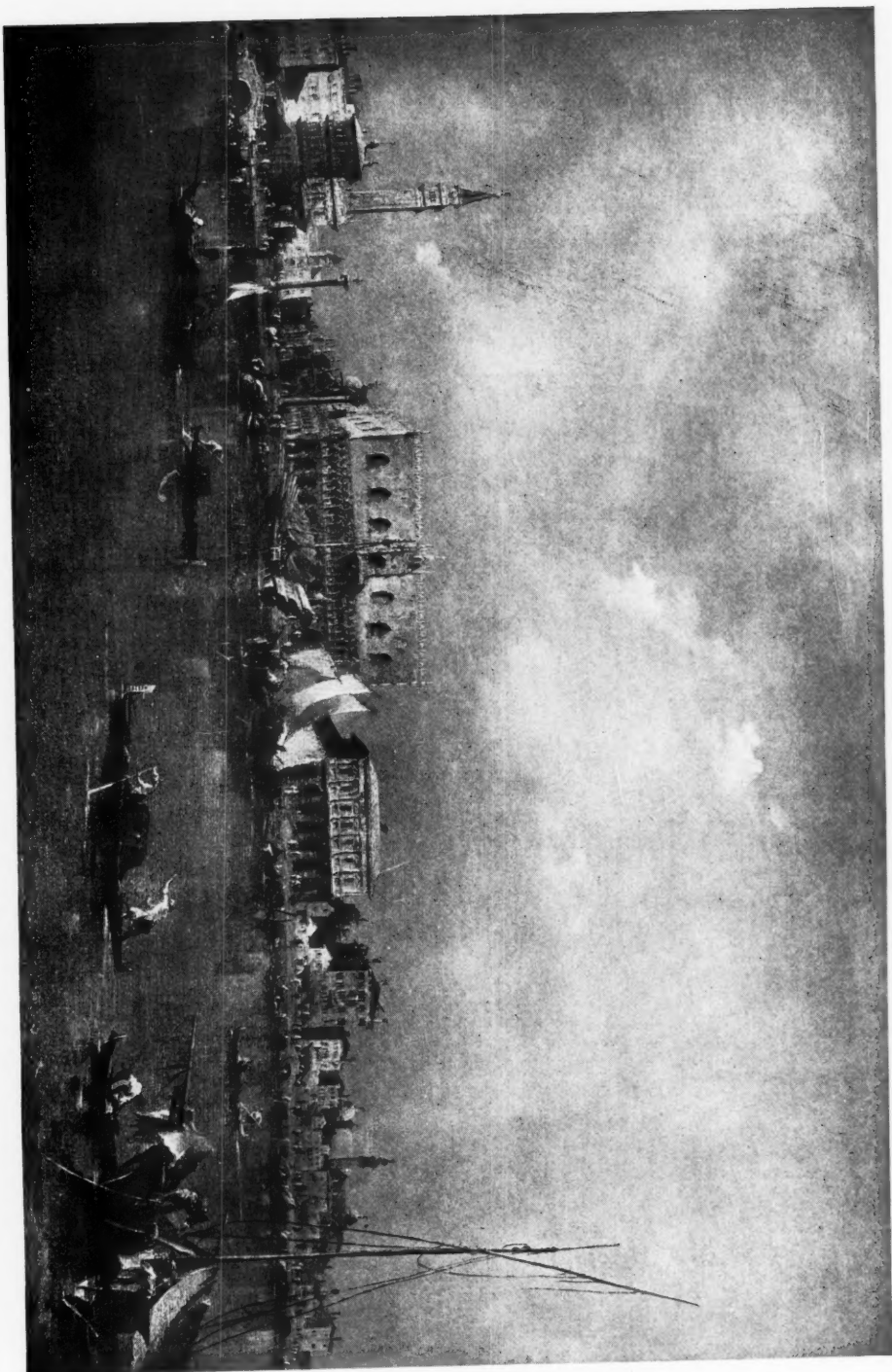
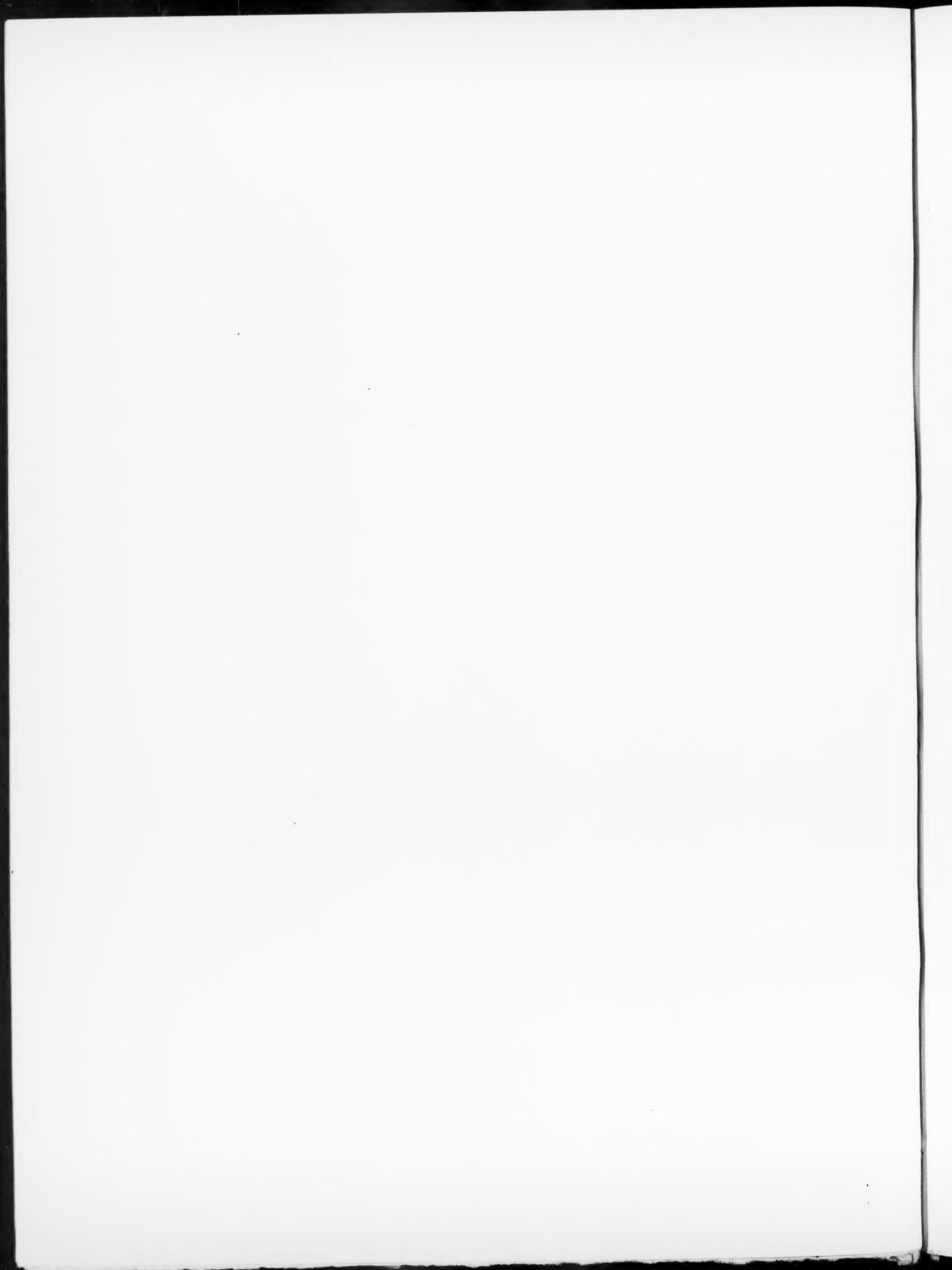


Fig. 1. G. G. G. G. THE LAGOON OF S. MARCO, VENICE.
George A. Hearn Collection, New York.



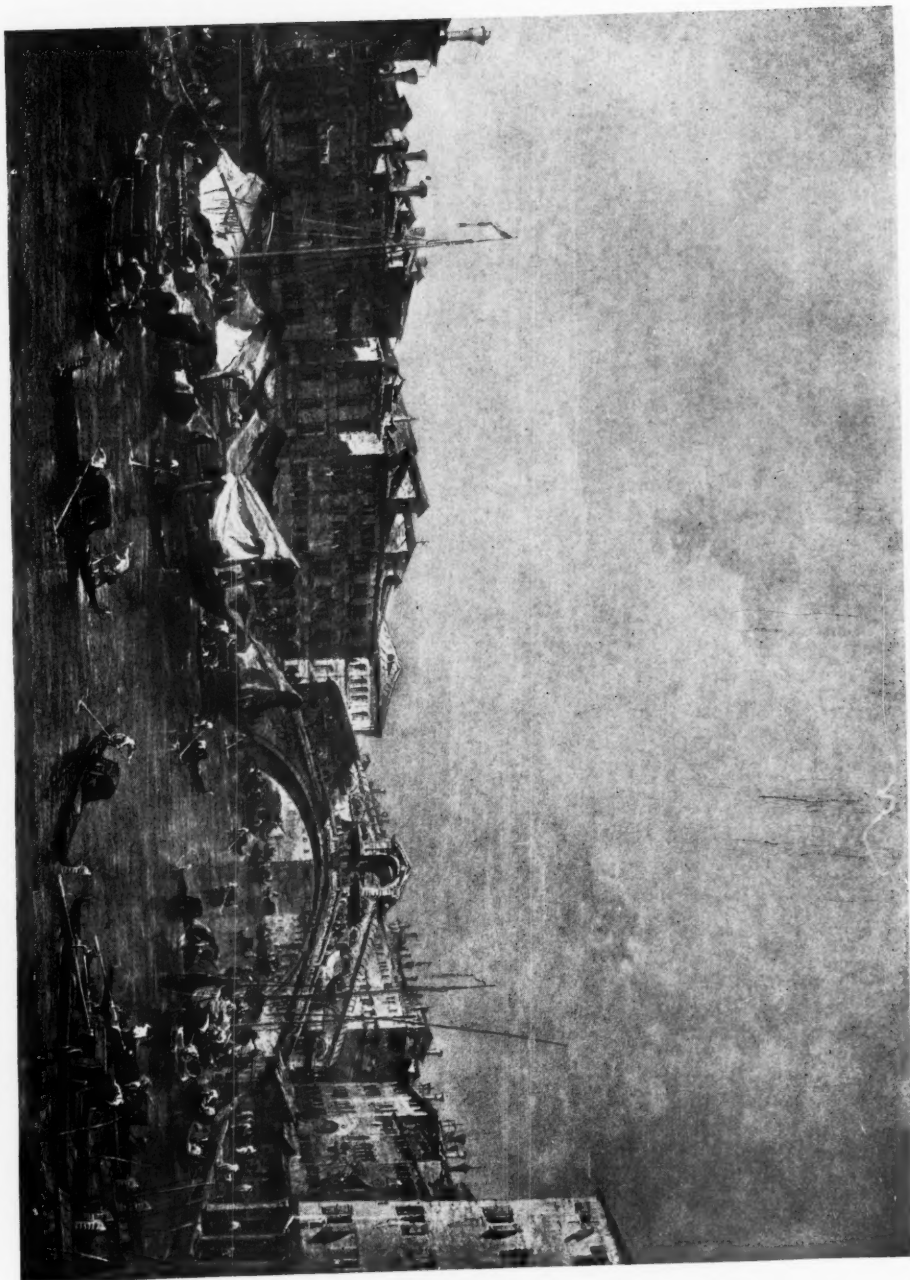
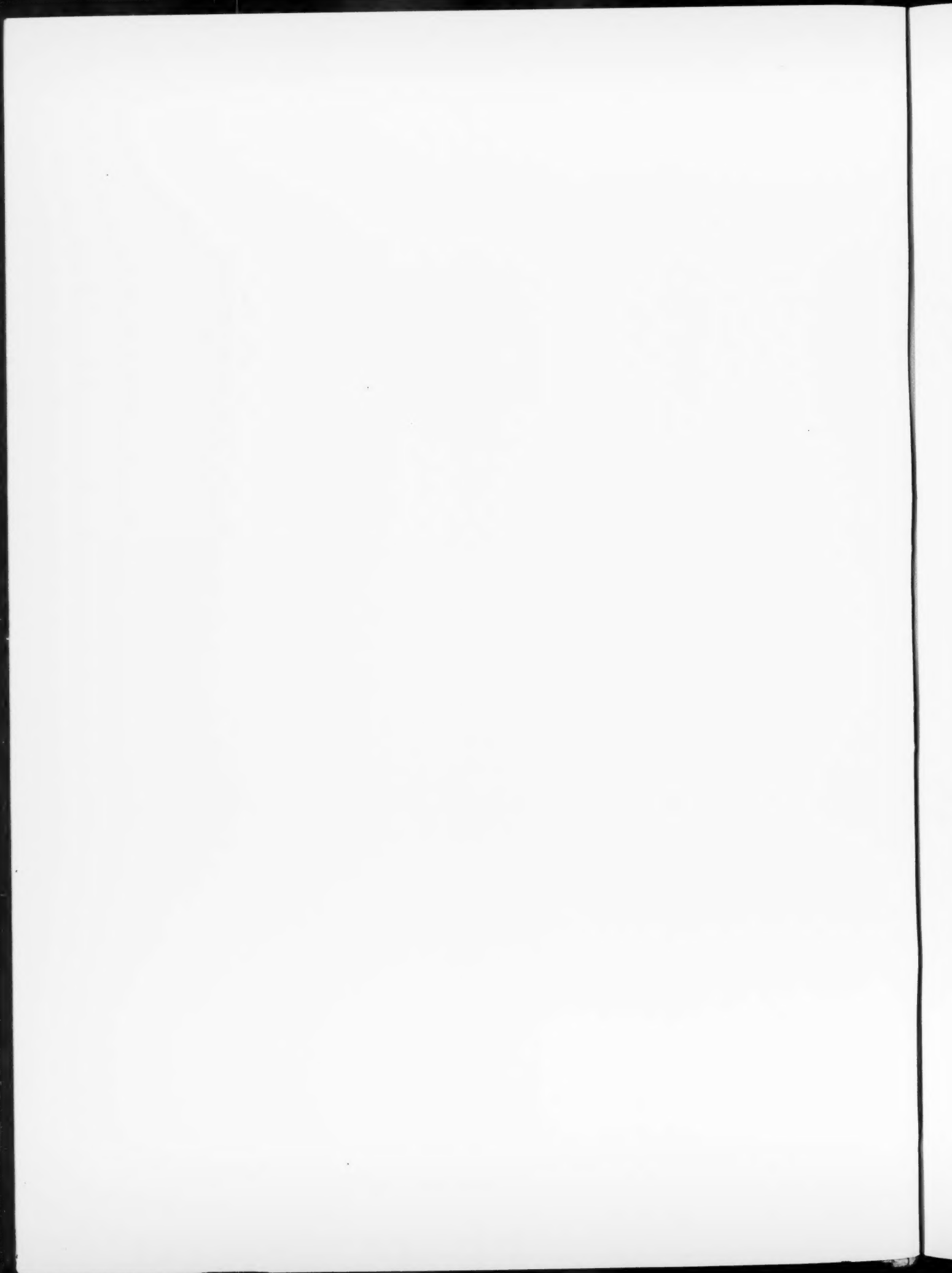


Fig. 2. GUARD: THE RIALTO.
Collection of Mr. P. A. B. Widener, Philadelphia.



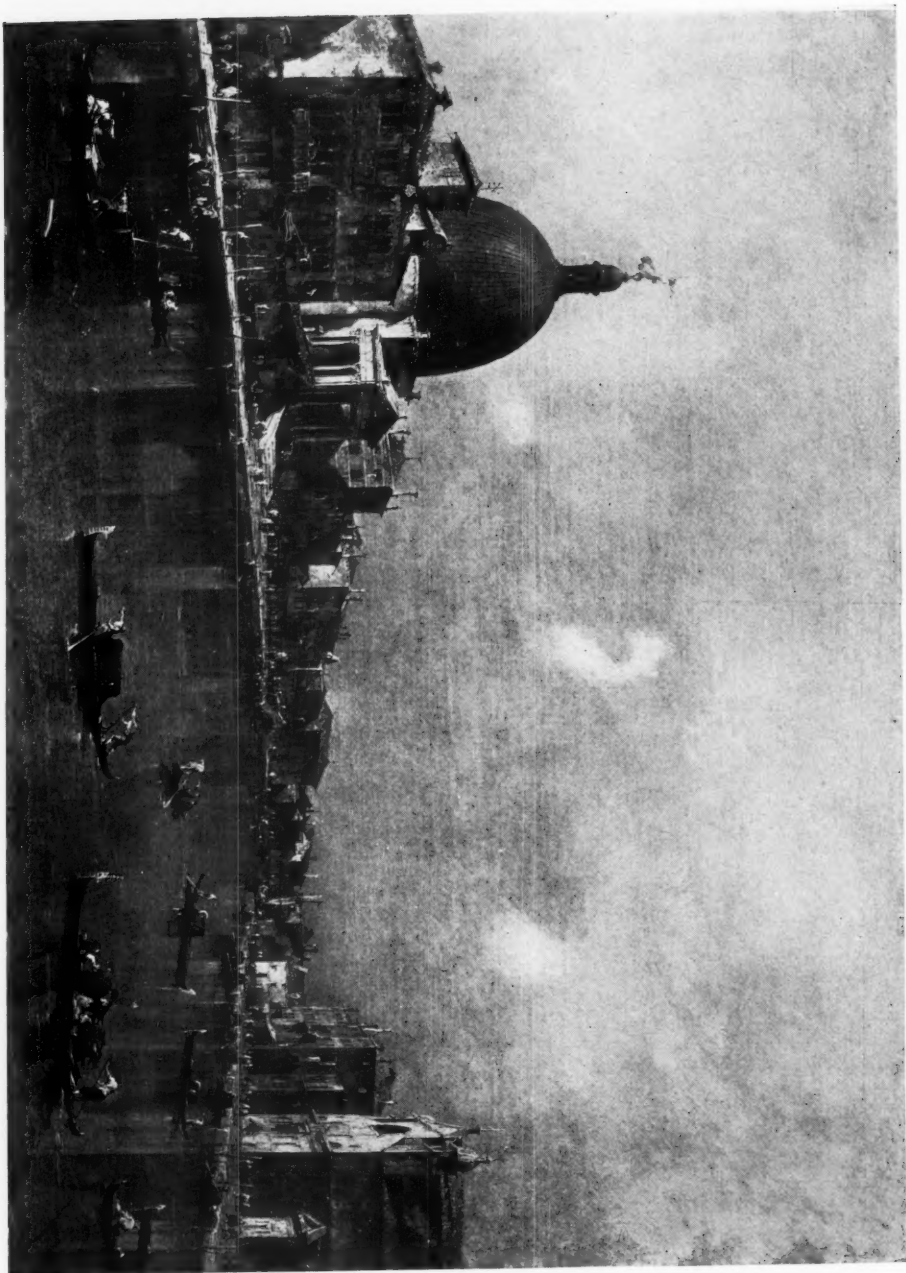


FIG. 3. GUARDI: GRAND CANAL. (CHURCHES OF THE SCALZI AND S. SIMEONE).
Collection of Mr. John G. Johnson, Philadelphia.

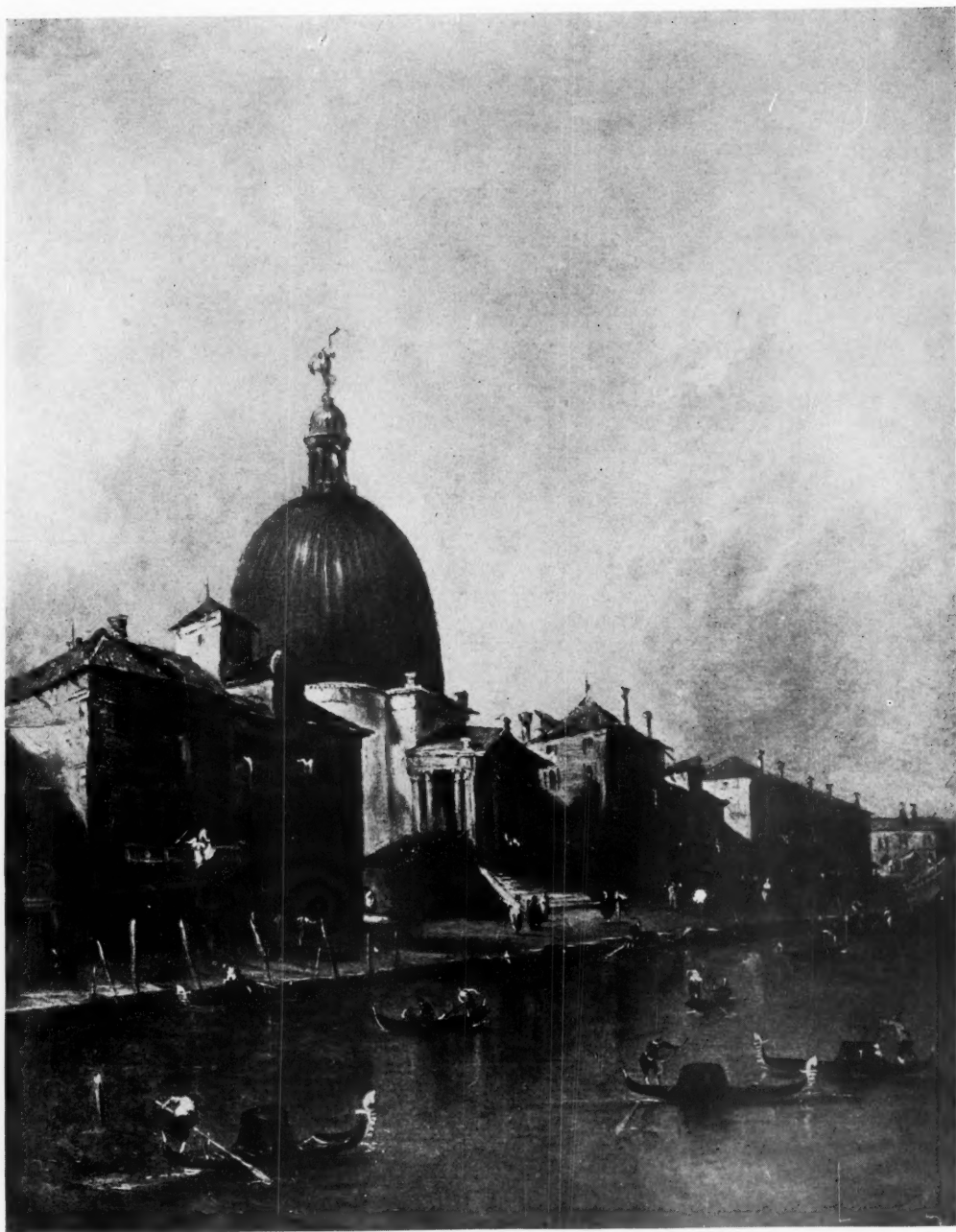
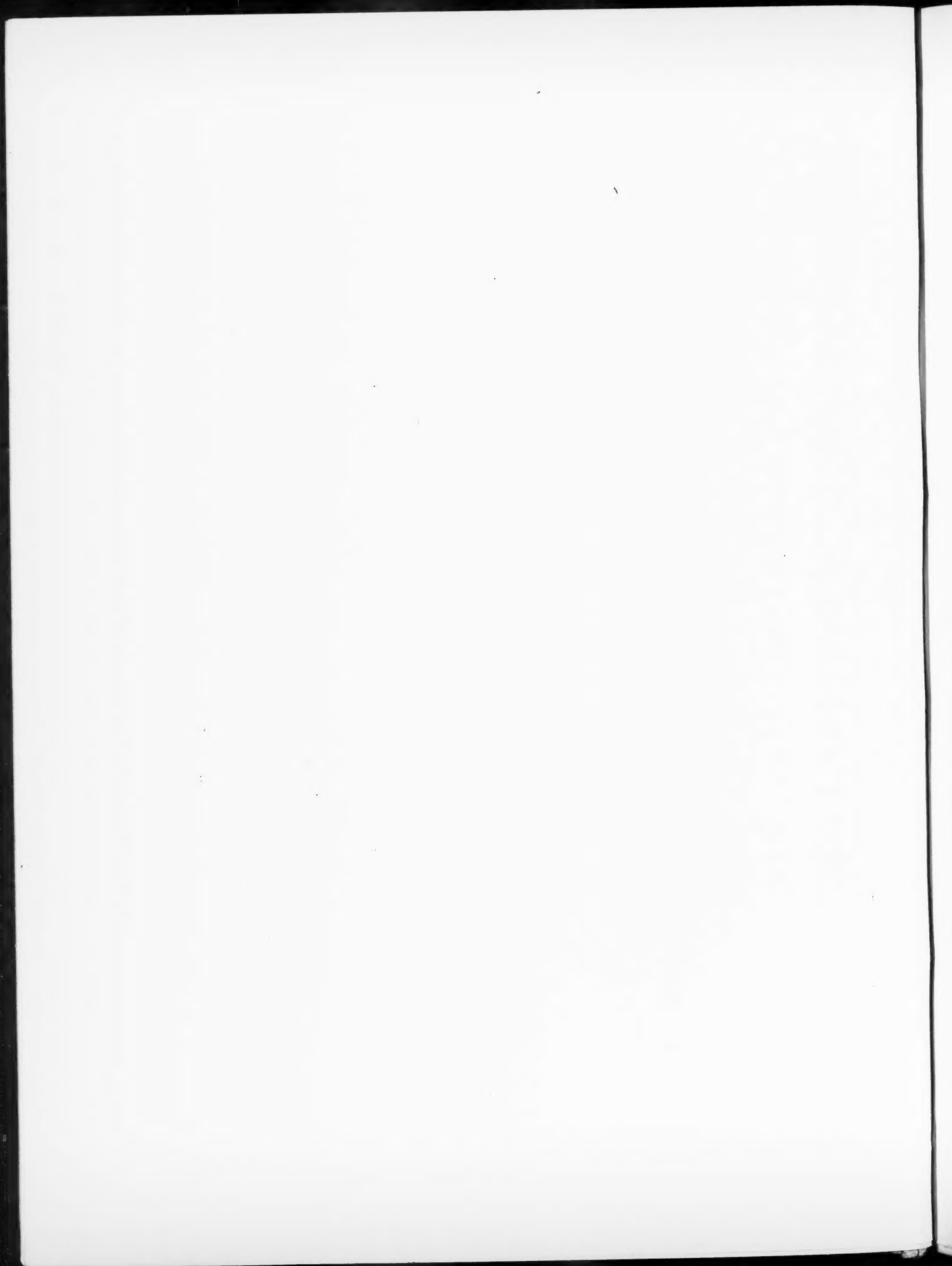


Fig. 4. GUARDI: GRAND CANAL (Compare Fig. 3).
Collection of Mr. John D. McIlhenny, Philadelphia.



has at last acquired a very fine product of the latter's brush, showing the quay of the Piazzetta with a view of the Dogana and the Church of S. Maria della Salute in the background. Seen alongside of Guardi's works in the same museum (there are three of them) the example of Canale contrasts with his pupil's work by reason of its simpler and quieter statement, the more orderly proportion of, or rhythm, of color and lastly the greater truthfulness of its tone-values. Guardi's paintings, on the other hand, show much subtler rendering of light and atmosphere.

An analogy has rightly been drawn between the conditions of atmosphere in Holland and in Venice. In both countries a school of painters sprang up who excelled in pictorial rendering of it, so much so, that each in turn has put forward the claim to be the cradle of modern landscape-painting. Atmosphere is all-pervading in Jan Van der Capelle's marine-pieces as in Guardi's lagoon-scenes,¹ the Venetian having the advantage of being a son of the South and toiling in the land of shimmering light where the sun ever again pierces through the silvery-gray morning haze which enshrouds the lagoons and, when it lifts under the influence of the sun, produces those beautiful effects which Guardi's brush has rendered in his studies with such mastery. He had two palettes, one iridescent, the other sober and subdued. With the former he painted the glow of the Venetian sunset, with the latter natural silvery gray effects. In his shadow-bathed, as in his sunlit Venetian courts and squares, his "glittering points" are most effective, even when there is a minimum outlay of color, as for instance in a picture belonging to Mrs. J. S. Gardner, of Boston,² which is almost a monochrome in a brown tone, on a pinkish-gray ground.

I will give an instance of the sparkle of Guardi's brush when he attains a very high pitch of excellence, discussing two of his pictures in conjunction. They show different scenes of the Festival of the Wedding of the Adriatic (Festa del Bucintoro). One of them is now in the Boston Fine Art Museum, the other, according to the Bulletin of this Museum, issued in October, 1911, in New York. The "Boston" piece shows the entrance to the Grand Canal,

¹ In a now dispersed set of three imposing, partly fanciful landscapes, formerly in Castel Colloredo, near Udine, where Guardi appears to have painted them, his feeling for space and atmosphere is strikingly illustrated, the sky reaching down beyond the third plane of each composition.

² This picture, formerly in the Collection of the Duke of Westminster at Cliveden, represents the Piazzetta crowded with figures.

with S. Giorgio Maggiore on one side of the Giudecca and the Dogana on the other in the background. I may complete its description by quoting a passage referring to it.¹

"In it," (that is, in the "Boston" Museum's picture), I remarked, "Guardi, in a moment of unrestrained sensationalism, has introduced the fleet of galleys, which accompany the Bucentaur, in the act of firing off their cannons as a signal for the Doge to perform the time-honored function of dropping a ring into the sea."

The companion picture in New York shows a view from S. Biagio with the Bucentaur surrounded by a crowd of gaily-decorated gondolas and other boats.²

For actual brilliance of pigment this latter work is perhaps unsurpassed in the whole range of Guardi's painting. Not only is the whole composition most broadly painted, the Riva degli Schiavoni (to the right of the beholder) as well as the background in which Venice is seen, but the animation of the scintillating, most adroitly and crisply inserted figures in the boats crowding around the Doge's State Barge is a miracle of execution. Guardi has on this canvas utilized the available pigments at something like their utmost pitch of intensity and that is a great feat which Canale could assuredly not have done so well. It is more than a feat, it is a virtue which illustrates Guardi's greatness as a painter.

In these days of rapid change of ownership, Old Masters often stray into unknown hands and are very difficult to trace. There is only one other work by Guardi of a Venetian fête (he painted many) to which I wish quite briefly to call attention, believing it to be in America, where the "Udine" landscapes, referred to by me in a previous footnote, are also supposed to be, namely his small, most daintily executed canvas showing a masquerade in the Ridotto of Venice, from the Maurice Kann Collection. I have already previously commented upon it.³ It is a brilliant epitome of a rococo *fin de siècle* entertainment. Apparently it reproduces a gay scene of society life which was enacted in Venice before 1740, as the room in the Ridotto which Guardi has represented, was restored about this

¹ See the writer's article on "Francesco Guardi," *Nineteenth Century and After*, December, 1908, page 957.

² I will just note here two other water-fêtes (Regattas on the Grand Canal) by Guardi, one belonging to Mrs. David Kimball, of Boston, from the Julian Goldsmid Collection, and the other belonging to the family of the late Sir George Drummond, of Montreal.

³ See *Gazette des Beaux-Arts*, December, 1908, page 498, the writer's article on "Francesco Guardi," where the work in question is reproduced.

date, and its topography, after its restoration, was different from the setting of Guardi's picture.¹

Space and time forbid my dwelling upon Guardi's exquisite fanciful landscapes (*capricci*) of which no doubt many have found their way to America. I will conclude by mentioning a very impressive example of marine painting by Guardi, "A Storm at Sea," which is in possession of Sir William Van Horne, in Montreal, in which the poet-painter of the calm lagoons shows that he could also depict a tempest. It would be interesting to know, if Guardi was inspired in this case by a Dutch sea-piece of the 17th century.

DESIGN IN SEQUENCE OF TIME IN THE SO-CALLED KEION ROLL OF THE BOSTON MUSEUM · BY ARTHUR POPE

ONE of the most precious possessions of the Japanese Department of the Boston Museum of Fine Arts, indeed one of the rarest masterpieces of painting in this country, is the long roll representing the burning of the Sanjo Palace, executed by a Japanese master of the Tosa school of the thirteenth century, by long tradition attributed to the famous Keion. In the representation of a succession of events, the composition of this painting is so unlike any that has been produced in the west, and the whole scheme of design presents such interesting analogies with certain musical forms, that it is worth while to undertake its analysis.

In the last few years much has been made of the so-called continuous method of composition in classical art, in which a succession of scenes is represented either in a long relief, as in the column of Trajan, without sharply marked divisions from scene to scene, and with the same personages repeated again and again, or else in a rectangular enframement, as if the action were all taking place at one moment, except that the same figure is shown several times and the separate parts of the subject are understood to represent different moments of time. These representations, though not literal, are, as soon as one is used to them, as easy to understand as the ordinary synchronous representation.

¹ A replica of this picture by Guardi, with slight variations, has turned up recently in Venice, but, judged by its photograph, it does not in any way equal in sparkle and brio of execution the small masterpiece from the Kann Collection.

On the other hand, with the possible exception of the Parthenon frieze,¹ in which there is a definite beginning and a definite end, and the composition is united into a single whole the parts of which are intended to be viewed in a sequence of time, there is no different principle of design involved in any of these classical compositions. The column of Trajan is merely a series of separate scenes with occasional transitions of subordinate figures instead of frames between them. From the standpoint of formal design there is no precise beginning or end; if the frieze were longer or shorter, extra subjects could be added, or some could be dropped, without in the least injuring an arrangement which is like that of beads on a string. In the "continuous" compositions within rectangular enframements, the formal design does not differ in principle from design in which the figures are all separate persons and the action in the different parts of the composition is all taking place at the same time.

In this Japanese painting, however, as the scroll is slowly unwound from the roller, or is viewed in its present long glass case, passing from right to left, there is a definite beginning, and a steady progression of design to a definite end, the unity of the whole composition being apprehended, as in music, by means of the memory. The painting is in no place conceived as a balance on a vertical axis, as in our usual enframed pictures, but is conceived as a sequence in space, from beginning to end of the roll, viewed in a sequence of time. On examining it more attentively, furthermore, one finds that it is not a mere succession, but that there is a grouping and a massing which make an ordered sequence.

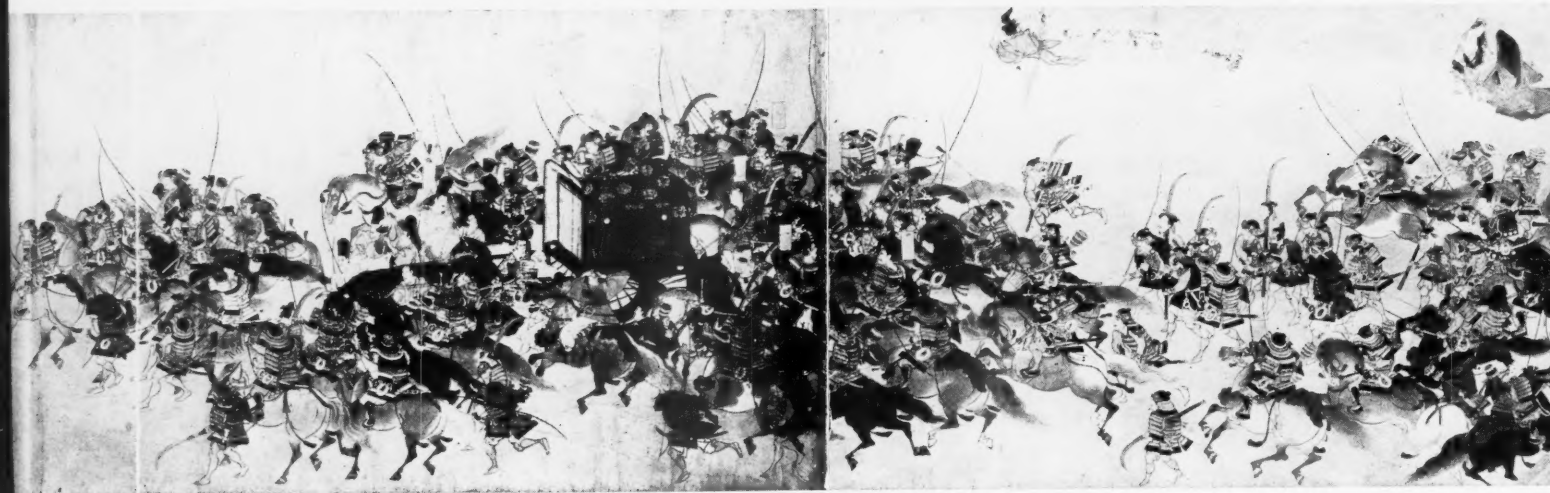
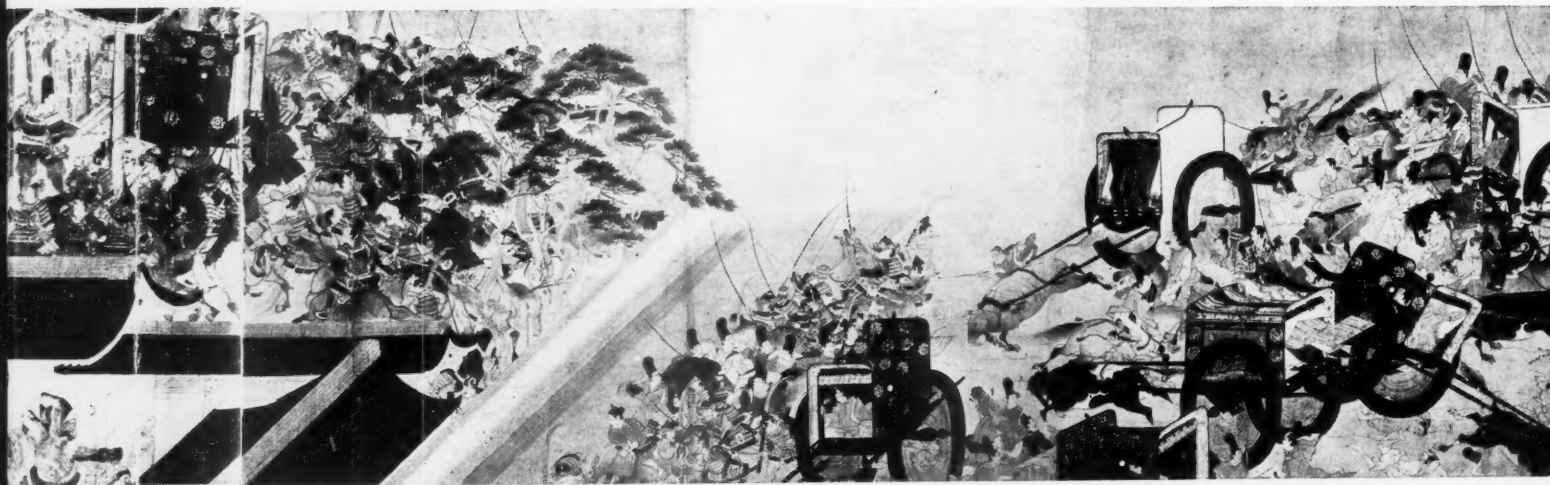
It must be kept in mind that the composition proceeds, and must be read, from right to left, like Japanese or Chinese writing, instead of from left to right in the manner to which we are accustomed in the West. Thus, if it is unrolled in the manner intended by the painter, one comes first to the figures on the extreme right, and from them follows the subject towards the left in the direction of the figure movement.

The painting belongs to a series, only three of which are now in existence, having for a general title, *Heiji Monogatari* (Tales of the Heiji Era), and treating episodes in the civil wars of the period.

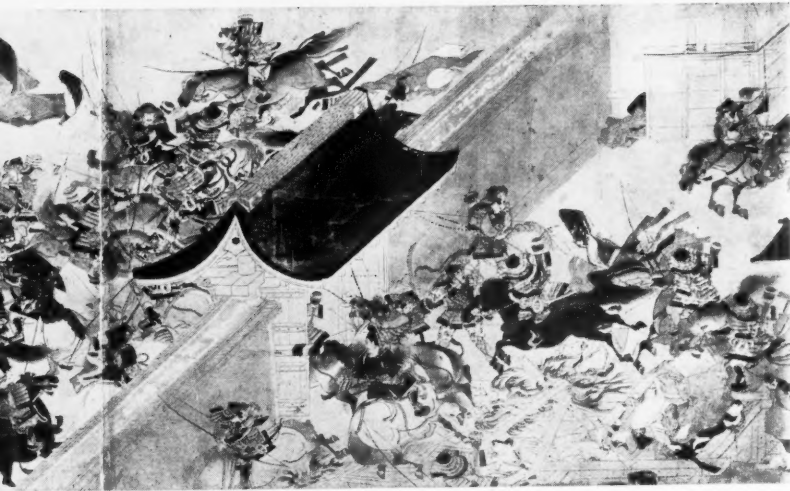
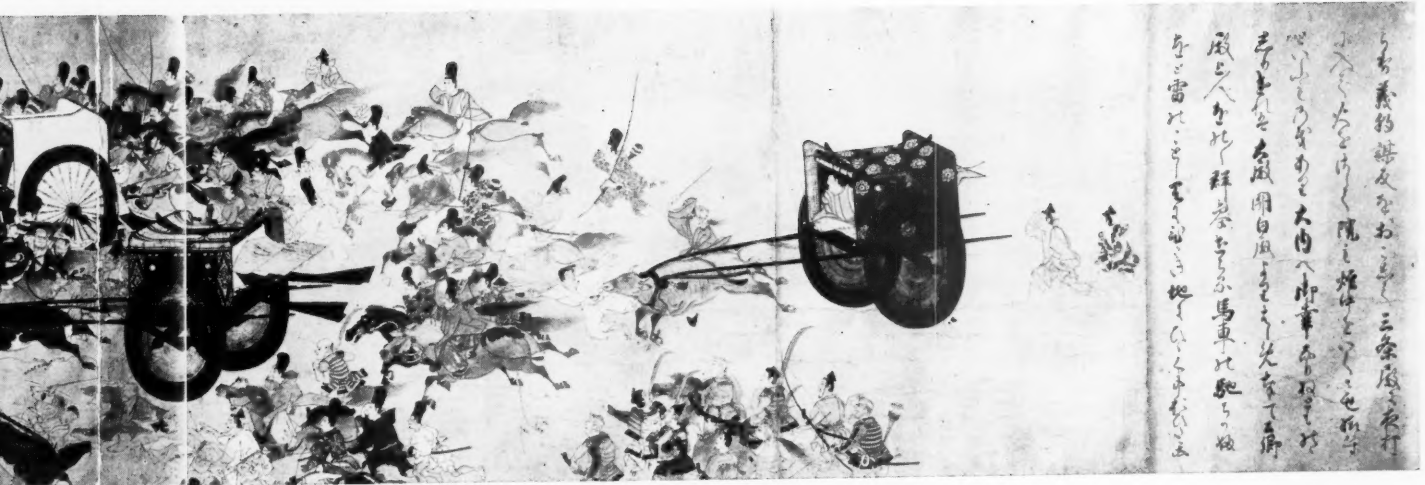
¹ It is a question whether in the Parthenon frieze any lapse of time between the events at the two ends of the composition is intended; at any rate the lapse of time is slight, and there is no recurrence of the same personages. On the other hand it was intended to be seen in a sequence of time; the movement is toward the east; and from the standpoint of the observer, therefore, the beginning is at the west, and the end over the eastern entrance.



Museum of Fine Arts, Boston.



THE BURNING OF THE SANJO PALACE. BY A PAINTER OF THE TOSA SCHOOL OF JAPAN.
Total length, 25 feet $\frac{13}{24}$ inch; length of painting, 20 feet $1\frac{3}{8}$ inches; height, $16\frac{1}{4}$ inches.





The immediate subject-matter of this roll, dealing with the capture of the ex-emperor by the rebellious Nobuyori, is briefly indicated in the text at the beginning (the right end) of the roll. The following is a free translation:¹

"It was about midnight of the ninth day of December in the first year of the Heiji Era (1159), when the Councillor Fujiwara Nobuyori, leading his army of several hundreds commanded by Minamoto Yoshitomo, attacked the Sanjo Palace, where the ex-emperor Goshirakawa resided, and took possession of all the gates. Nobuyori proceeded on horseback to the garden of the South Pavilion and there exclaimed, 'On account of the slander by Shinsei, your majesty intends to slay me, I understand, but desiring to save my life for a little longer, I shall flee away to the East. Yet how sad do I feel to leave the Capitol, after my long period of service and after having so long enjoyed the great favor of your majesty.' The ex-emperor, with much surprise, replied to him, 'What is this? Who would wish to lose you?'

"At that moment Lord Moronaka called the carriage and Nobuyori forced his majesty into it, with the words, 'The palace will be set on fire,' and just then the soldiers shouted rudely, 'Set fire! quick! quick!' The Princess Joseimonin, the ex-emperor's sister, was placed in the same carriage. The Councillor Nobuyori, the Commander Yoshitomo, the Grand Ceremonial Master Shigenari, the Inspector-general of Police Mitsumoto, and the former Inspector-general of Police Suezane, guarding the Imperial carriage, transferred the personages to the Imperial Palace, and imprisoned them in the Ippon Book Examiner's office, Shigenari and Mitsumoto remaining on duty to watch.

"At the Sanjo Palace, fire is already started and leaping flames and bursting smoke overshadow its magnificence. There is nothing for the court nobles and ladies but to die. They must either be burnt or be shot. Those who have escaped from the fire cannot avoid the arrows. Many have thrown themselves into wells to save their lives, but, alas! the lowest ones drown in the water, those in the middle are squeezed to death, while those on top are engulfed in flames. Terrified women and the young, who become bewildered, are trampled under the feet of horses, countless numbers losing their lives. The horrible sights and agonizing shrieks defy description.

¹ For this translation I am indebted to Mr. Tomita of the Boston Museum.

"The news that Yoshitomo has led the revolt and attacked the Sanjo Palace spreads all around. Some insist that the ex-emperor is in the fire, while some declare that his majesty has been taken to the Imperial Palace. The Grand Duke, the Regent and other Lords and court dignitaries rush in carriages or on horseback to the Sanjo Palace. The confusion and agitation sound like reverberating thunder; it is heard in heaven and re-echoes on the earth."

The painting begins with this last episode of the Grand Duke, the Regent and other dignitaries rushing to the Palace, as a general introductory passage leading up to the main action. It serves as an exposition of the tumult and uproar accompanying the disaster, expressing at once the general spirit of the composition. It forms the first main portion of the design occupying about one-third of the whole. It begins with a smash of the "full orchestra," the large black mass of the chariot making a powerful accent led up to by the softer contrast of the foot-soldier coming about half way between the upper and lower margins of the roll—the natural level for the beginning and end of such a design. After a brief rest of blank paper begins the development of the main mass of the rushing troop of courtiers and attendants. Starting with a few figures it finally swells out into the full width of the roll—a whirling, break-neck chase—and comes to an end with the mass of soldiers at the transverse wall, which marks the beginning of the main portion of the subject—the storming of the palace, the massacring of its inhabitants, and the horrors of the final conflagration.

From this point on there is a continuous narrative of the main episode related in the text. It begins with the attacking force of soldiers in the garden and the rushing of the chariot through the gate, and proceeds to the tumult of the general slaughter and the setting fire to the palace, finally to the conducting of the ex-emperor, captive in the chariot and under heavy guard, to the Imperial Palace.

The middle portion, which extends through the burning of the palace, occupies, like the first part, about one-third of the whole; and we pass off by a slight transition into what is, from a formal standpoint, a repeat of the general character of the first part. Now, however, it is the triumphant march of the conquering army. As opposed to the wild rush of the frightened court of the first part, it is restrained and measured, but buoyant, the horses sharply curbed, the heads of the conquered held aloft on the long sword blades as ghastly trophies.

Again this swells out in a compact mass almost to the full breadth of the roll, incidental themes of fugitives being introduced above, and finally diminishes in a grand enclosing curve much as the first part began.

Lastly, placed all alone, against the light ground, is the warrior on the prancing horse, one of the most superb pieces of horse and figure action ever produced, not even excepting the Parthenon frieze, and one of the grandest codas ever composed. The horseman—and then the bowman scout on foot, as a final calming note.

In the main scheme it is the essence of the sonata form—exposition, development, repeat with coda—carried out in the art of painting, which in this case, however, is like music, and unlike most painting, in being presented to the observer in a sequence of time.

The principle of time sequence involved is similar also to that found in literary composition. The fact that the introduction deals with an episode following the main event suggests a literary arrangement which considers first the situation at the present moment, and then goes back a considerable time to the narration of the events in their proper order. On the whole, however, though the analogy must not be carried too far, the general idea is closer to that of musical composition. It is a matter of harmonious development of area and line motives—oftentimes almost melodic progression—as well as of clarity and definiteness of organization in the narrative as a whole.

It is not necessary to speak of the brilliancy of the drawing, the skill in the expression of the different degrees of movement, or the harmony of the mosaic-like play of the reds, yellows, greens and blacks against the delicate ground. These have been frequently dwelt upon. In general scheme of composition, however, the roll reveals possibilities of narrative painting and of continuous design with which we are little familiar in the West. It illustrates also the value and purpose of regular form in all modes of composition. A reproduction of this painting might well be kept above the work table of every musical composer as eternal evidence of the satisfaction that is to be obtained from all simply regulated design.

DRAWINGS BY OLD MASTERS AT BOWDOIN COLLEGE ASCRIBED TO NORTHERN SCHOOLS : II
BY FRANK JEWETT MATHER, JR.

SINCE I have small experience with the drawings of the northern masters, I will in general merely reproduce with the gallery attribution drawings which seem to me for one reason or another exceptionally interesting. In a few cases, duly noted, Dr. Valentiner has passed on the attributions.

One of the delightful surprises of a first visit was to find an exquisite landscape study by Old Bruegel modestly catalogued as:

¹ "No. 299—Unknown. Pen drawing in sepia, 10 $\frac{3}{8}$ x 12 $\frac{1}{2}$.
Mountainous Landscape. 650 Waltersspurg is
written in ink across the top."

The combination of firmness and delicacy in this drawing (Fig. 1) needs no praise. It is beautiful in spaciousness, placing and variety of texture. Many sixteenth century landscapists, for example, Mompers and Valckenburg, did this sort of work very well, but a comparison of this sheet with Old Bruegel's drawing at Dresden (Bastelaer, p. 54) or, better, with the more famous *Sollicitudo Rustica* of the Louvre (l. c., p. 174), will fully establish the attribution. Where Waltersspurg is I do not know, but it is generally supposed that the inspiration for the mountain landscapes came from a trip through the Tyrol. Aside from its beauty of handling this sheet has apparently a value as portraiture of place. It was Bruegel's habit to combine rather happily Flemish river foregrounds with Tyrolese mountain backgrounds. Here everything is consistently Alpine, and we have to do either with a sketch from nature, or more probably with a faithful elaboration of some slighter study.

"No. 252—Rembrandt. The Visitation. Black and white
crayon on yellow paper, 8 $\frac{3}{4}$ x 6 $\frac{3}{4}$."

Though slight and even rather feeble in execution, this composition sketch (Fig. 2) is so earnest and exquisite in sentiment that the old ascription scribbled on the back of the mount seems plausible. Moreover, this drawing stands in an unmistakable relation to the Visitation of 1640 which was until recently in the Duke of Westminster's Collection. It might well be a first idea for a composition subse-

¹ The descriptions are largely taken from the useful catalogue of 1885. The numeration is that at present in use.



FIG. 1. PIETER BRUEGEL THE ELDER: WALTERSPURG.



FIG. 2. ASCRIBED TO REMBRANDT: THE VISITATION.

quently much elaborated. The general proportions and positions of Mary and Elizabeth and the broad curving steps are similar beyond the chance of coincidence. Against the attribution speaks a certain hesitancy in the drawing such as we should not expect of Rembrandt in his maturity. On this ground Dr. Valentiner rejects the attribution. It seems to me that in part the lack of incisiveness is due to rubbing, and that the handling is not unlike that of the landscape sketch in the Bonnat Collection, Lippman, "Zeichungen," No. 177. Somewhat similar also though more summary and trenchant is the chalk drawing of a blind man and his family in the Fodor Museum, Amsterdam, "L'Art Flamand et Hollandais," Vol. X. ('05), p. 129. If our sketch be not a Rembrandt, it can only be a reminiscence by some imitator either of the painting of the Visitation or of a Rembrandt study therefor. In any case it is of charming quality and will not fail to interest students of Rembrandt's school. As to its feebleness, the composition sketches of great masters, form and action being subordinated to mere swift notation of arrangement, sometimes are very feeble. Nobody, for example, would for a moment give credence to Leonardo's red chalk composition sketch at Venice for his masterpiece the Last Supper if the figures were not labeled in his own writing.

"No. 250—Rembrandt. River Scene with Fence in Fore-ground. Sepia pen and wash, 8 x 12 $\frac{3}{4}$."

"No. 251—Rembrandt. Canal Scene. Pen and sepia wash, 8 x 12 $\frac{3}{4}$."

On the back of both mounts some former owner has written "No. 52. Rembrandt." These portraits of place (Figs. 3, 4) are of fine quality. Admirable especially is the indication of a distant grove, and the establishment of the glimpse of level plain in number 250. But the touch is too dry, precise and literal for Rembrandt himself. Conceivably these might be very early drawings before the year 1630, but they are stronger in accent than the paintings of that time. These sketches seem to be based on devout study of such masterpieces of the year 1640 as Rembrandt's View of Amsterdam, Landscape with a Cottage and Hay-barn, and Landscape with a Cottage and Large Tree (Hind Nos. 176-8). But the imitator quite lacks the master's flexibility and variety. Dr. Valentiner suggests the name of Philips Koninck (1623-1696?), whose fairly plentiful draw-

ings may be seen, for example, in the Albertina and in the print-room, Amsterdam.

"No. 269—Claude Lorrain. Family Journeying. Red chalk, $6\frac{3}{4} \times 10\frac{1}{2}$. Pencil inscription on the mount 'Claudio Gille detto Loranese.'"

The generally Rembrandtesque character of the figures at first thought makes the attribution seem unlikely. Yet a study of the landscape (Fig. 5), especially of the contours of the river course, of the distant cattle and remoter hills suggests the careless and almost nerveless touch of Claude himself. Yet how true to the large facts of scale this apparently perfunctory method is after all! How sunny and full of air this little composition study is! How complete and well balanced as a picture! Claude so rarely worked with the chalks that it is difficult to parallel this piece in his *œuvre*. Still an Uffizi sanguine of ruins, Braun 926, is very similar. As for the humble types, one likes to think it is an idyllic Flight to Egypt; Rembrandt's etchings had popularized the familiar style throughout Europe. The Florentine critic Baldinucci knew well about the prints within a few years of Rembrandt's death, and while dubious as to the paintings, had a very fair notion of the power and originality of the etchings. In spite of evident difficulties, I think we may hold to the traditional ascription of this delightful composition sketch.

"No. 266—Nicholas Poussin, Jael and Sisera. Red chalk, $7\frac{1}{2} \times 10\frac{1}{4}$. Back of same sheet, right hand of Judith holding a falchion, left hand with the head of Holophernes. Red chalk."

With the two succeeding numbers, 267, classically draped figures, red chalk, and 268, The Flight to Egypt, pen and sepia wash, this drawing is marked in an old hand on the back of the mount "No. 58. Nicholo Pousin." This tells us only that the three drawings came from an Italian collection. The red chalk studies for Jael and Judith which are reproduced (Figs. 6, 7) are fine examples of the seventeenth century manner. The plan of getting the action in a mere scrawl upon which the form is later superimposed is very characteristic of the later Bolognese eclectics and the Roman decorators. Guercino, Simone Cantarini, and Pietro da Cortona all worked in this fashion. With the style of Pietro this drawing has fairly close analogies (see Malaguzzi Valeri, "I disegni della

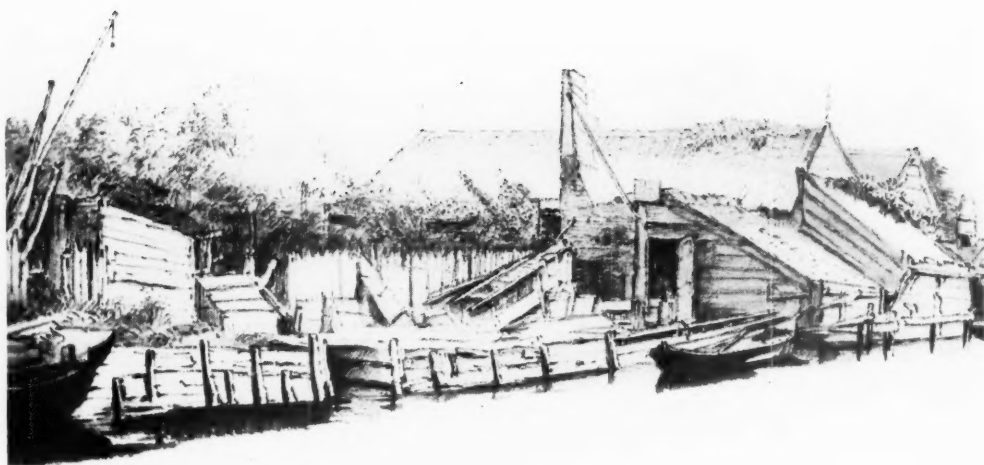


Fig. 3. PHILIPS KONINCK: A FARM.



Fig. 4. PHILIPS KONINCK: A RIVER SCENE

Pinacoteca Brera," Fig. 72), but the accent in the Bowdoin drawing is more crisp and accurate, especially in the hands, than in any Pietro drawing within my acquaintance. The old ascription should not be too lightly disregarded, but it is extremely difficult to find analogies for this drawing and its companion pieces in the genuine work of Poussin. It is lighter and swifter in touch and more moderate in chiaroscuro than was his wont. It seems to me the work of some Roman eclectic of high talent working before the middle of the seventeenth century. It is a fine romantic drawing and I reproduce it in the hope that it may be identified.

"No. 635—Rubens. A Falling Figure. Johnson loan."

This superb pen sketch carries with its attribution a notable provenance. One may read Sir Joshua Reynolds' monogram in the lower left hand corner (Fig. 8). For impetuosity, for skilful juxtaposition of the most flowing and the most brittle strokes, for the summary authority of its chiaroscuro and foreshortening this is a little masterpiece. With the graphic manner of Rubens it has nothing in common, being far too good for him. At first sight I was inclined to think it a High Renaissance drawing by some great Italian, and unquestionably it is by some artist who was conversant with the studies of Raphael and Correggio. Closer study shows that it should be of the seventeenth century. It has a looseness and dexterity and a nervous quality alien to the Golden Age. Again the subject—this woman falling upon a sword must be a Thisbe or a Dido—is of the romantic sort affected in the age of Bernini. With the merely negative conclusion that Rubens is out of the question I must leave this fine piece. The method is not unlike that of Van Dyck (in the Chatsworth sketch book, for example), and it is just possible that in the throes of his early exuberance he might have done this sort of thing. Such a theory has the merit of explaining the traditional attribution. In Sir Joshua's time the border line between Rubens and Van Dyck was virtually unsurveyed. I do not press the suggestion, for the drawing might well be by one of those obscure Italian eclectics who were often men of force both as draughtsmen and illustrators.

"No. 341—Study of Costume, Eighteenth Century. Black and White Crayon on bluish paper, 9 x 8¼."

"No. 342—A Right Hand Holding a Pencil. As above,
6½ x 8½.

"No. 343—Two Hands of a Woman Writing with a Quill.
As above, 10 x 9."

The precise and beautiful draughtsmanship of this figure, and of the two sketches of hands (Figs. 9, 10) is highly characteristic of the French school of the middle of the eighteenth century. This peculiar sort of ability so much abounded that I cannot hazard a personal attribution. But I feel that we must seek the author of these charming studies not in the following of Watteau and Boucher but among such more sober talents as Chardin, Latour, Aved, and others of the type. The nearest analogies I have found are with certain studies of the pastellist Liotard, but a safe attribution would imply a minute knowledge of the period to which I make no pretensions.

Among other drawings of interest I may mention a Pietà with Six Angels apparently rightly ascribed to the rare master of Delft, Leonard Bramer. Three sketches by the colonial portrait painter, John Smibert, one labeled "Cosimo the Third, Grand Duke of Tuscany, from the Life" (Fig. 11) deserve mention. They mark the first artistic contact of America with Italy. No. 271, in black and white crayon on brownish-gray paper must have been made in 1717, when Smibert made his *grand tour*. It is a drastic souvenir of that combination of stubbornness, weakness, and futile craftiness which characterized the last and the worst of the Medici granddukes. The copies of Van Dyck and other old masters which Smibert brought back from this trip were, it will be recalled, the starting point of the art of Copley.

It would be pleasant to go beyond the limits of this brief survey of the Bowdoin Collections, and to describe the interesting archaic portraits of Feke and other Colonial Americans. A more elaborate treatment would be due the real masterpieces of Copley and Stuart. There is also a painted head of a youth tantalizing like an early Velasquez, but more probably an exceptionally fine effort of some Florentine master of the century earlier. A curious sheet of animals, unattributed, seems to be by the hand of Bartolommeo Passerotti. It almost certainly is an enlarged transcription from some ivory consular diptych of the Orpheus type. I signalize it for the curious in such matters. The Walker Gallery is well visited by residents



Fig. 3. ASCRIBED TO CLAUDE LORRAIN: FLIGHT INTO EGYPT?

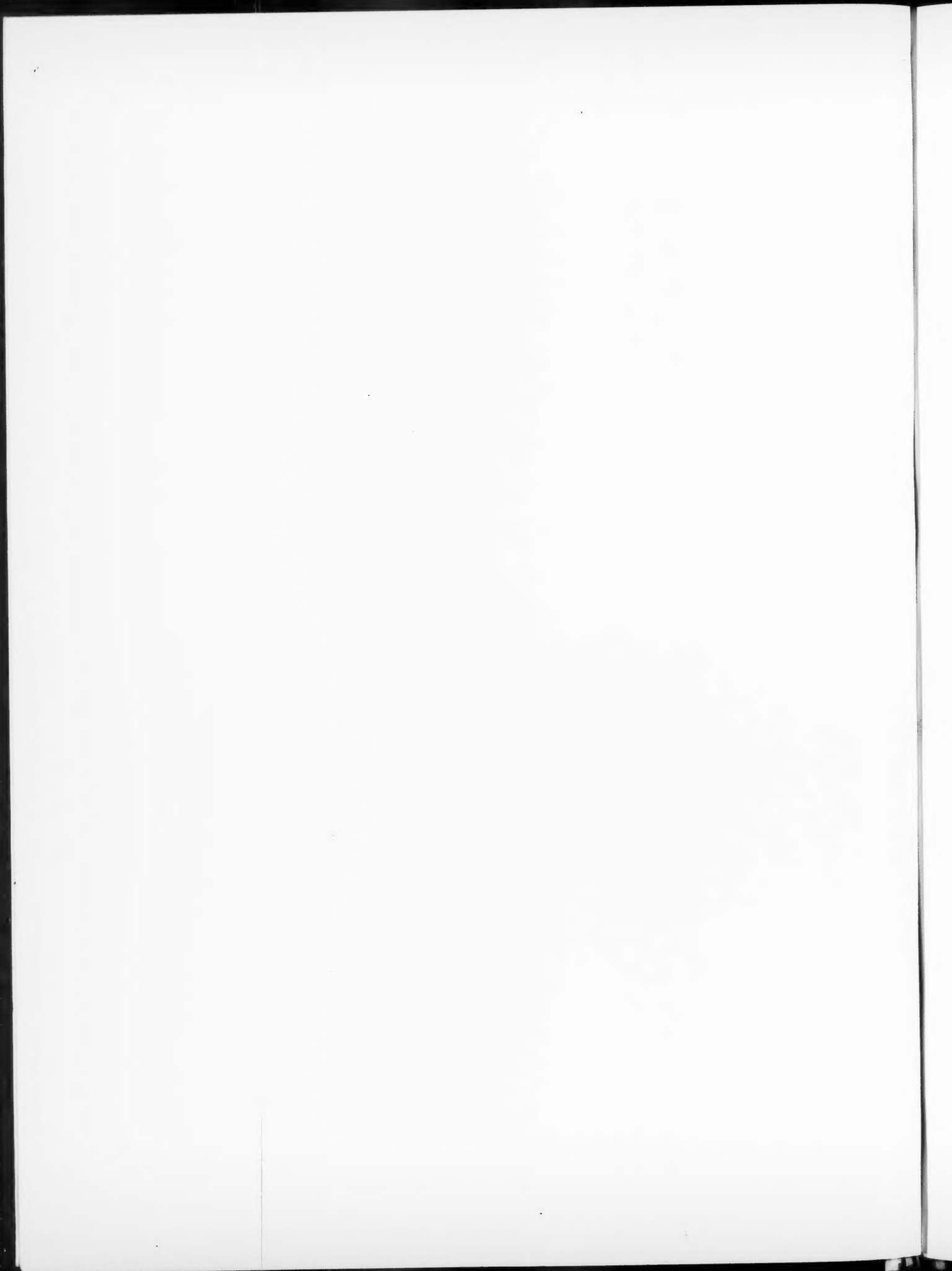




Fig. 7. REVERSE OF SHEET.



Fig. 6. ASCRIBED TO NICHOLAS POUSSIN: Jael and Sisera.

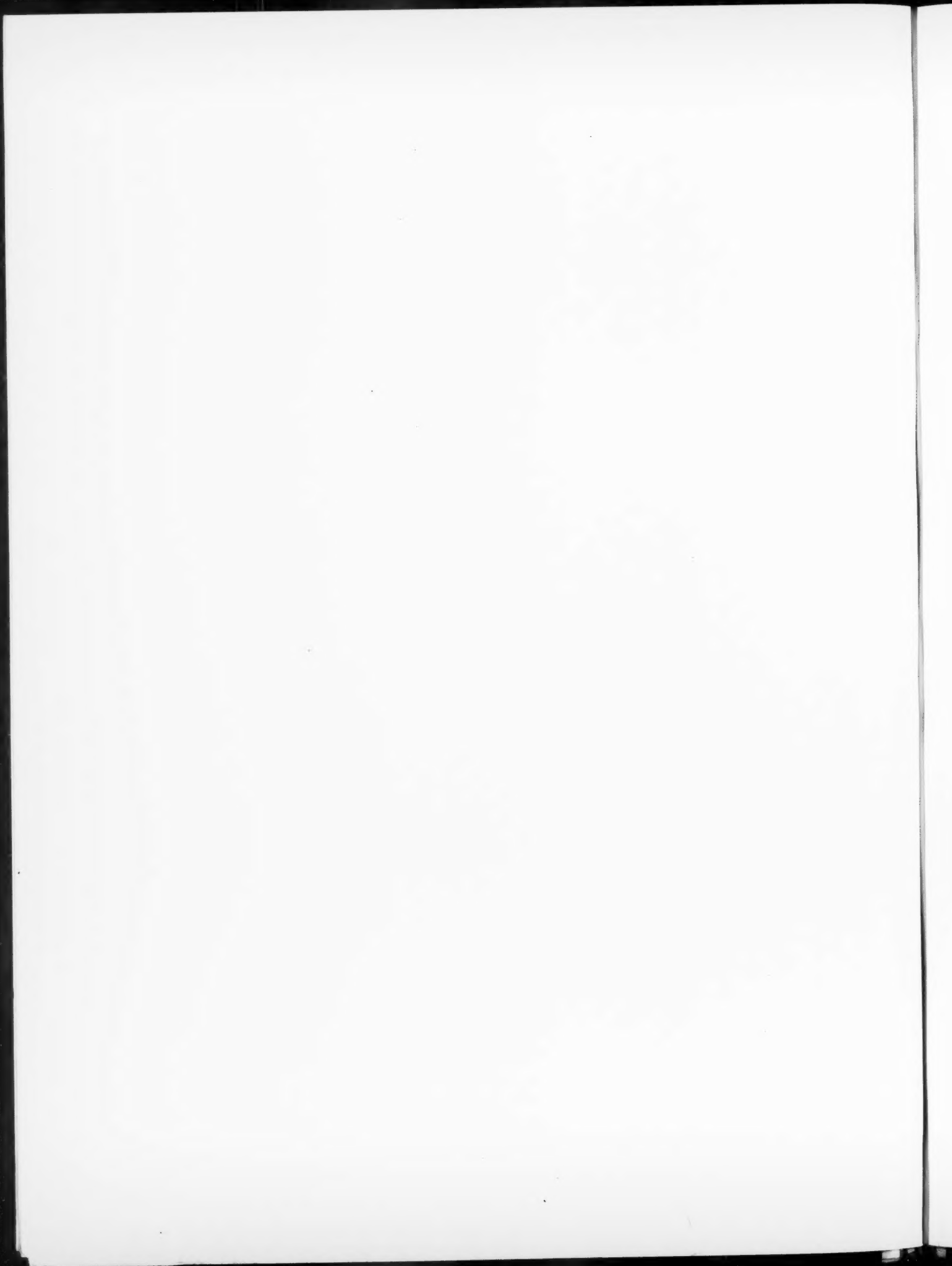
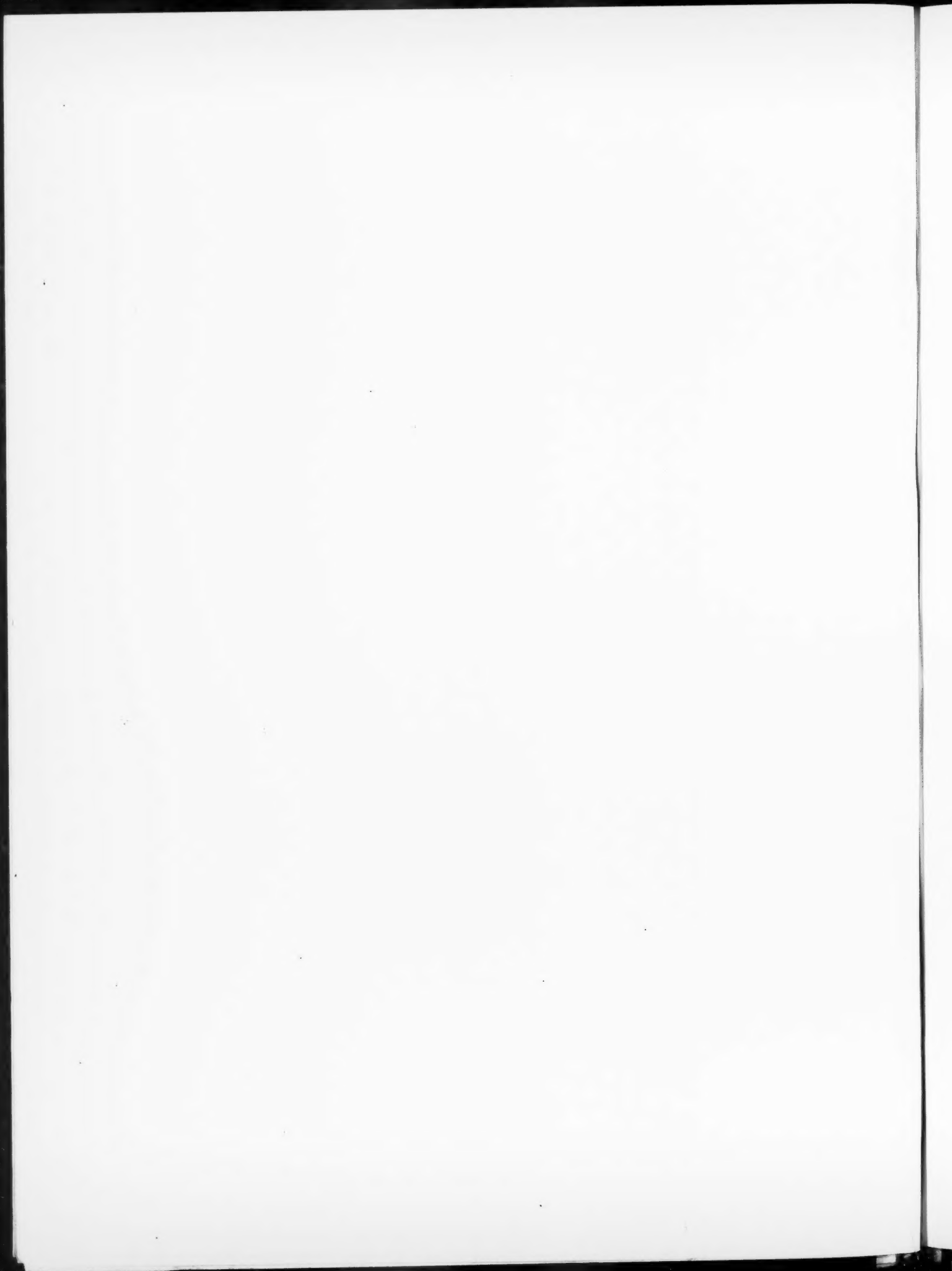




Fig. 8. VAN DYCK?



Fig. 11. JOHN SMIBERT: COSIMO III OF TUSCANY



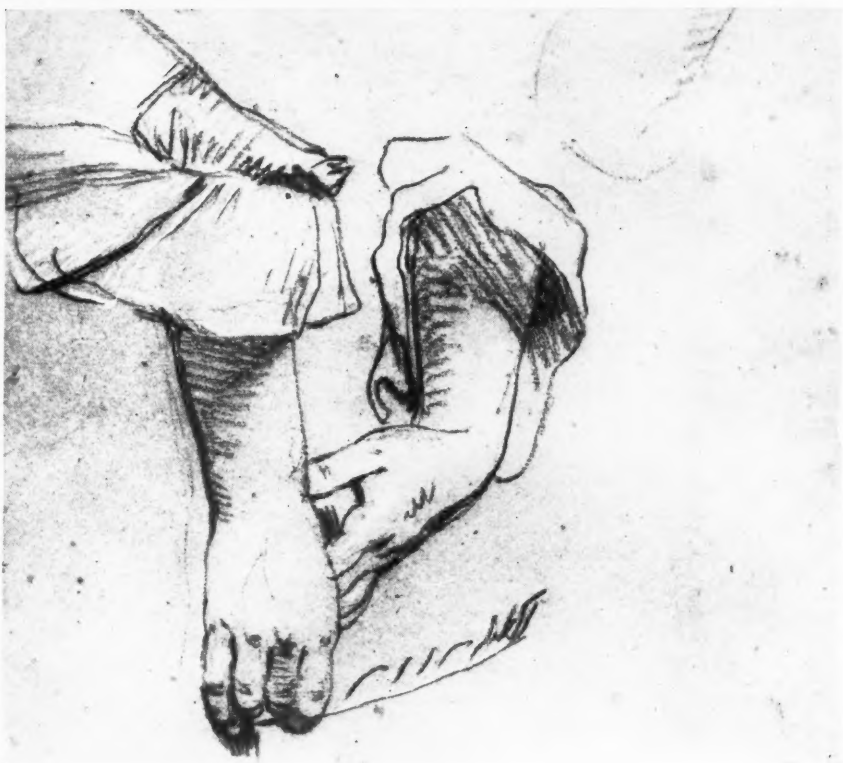


Fig. 10. FRENCH SCHOOL, MIDDLE OF EIGHTEENTH CENTURY.

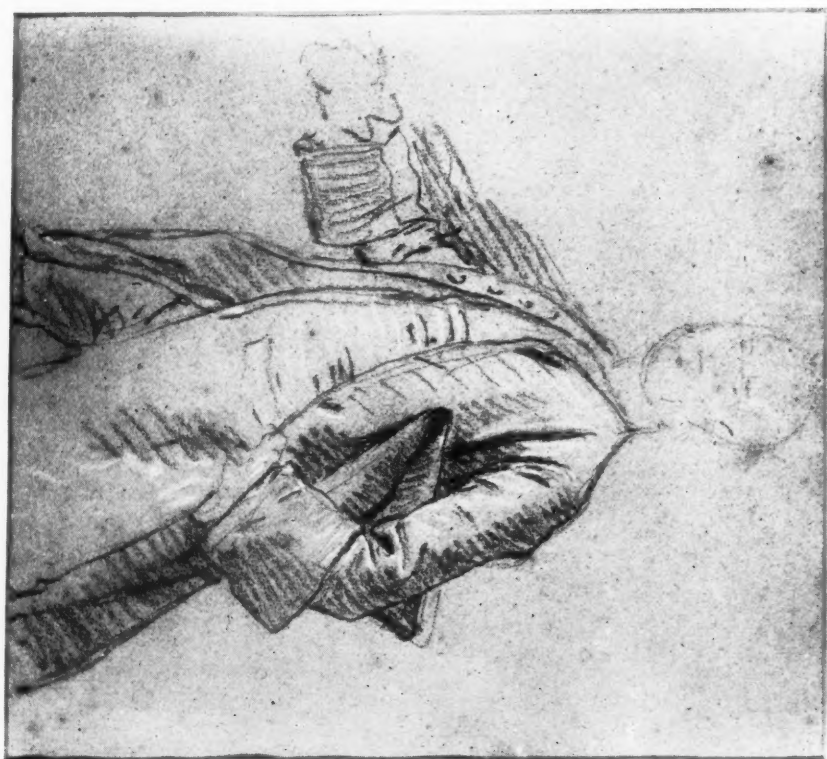
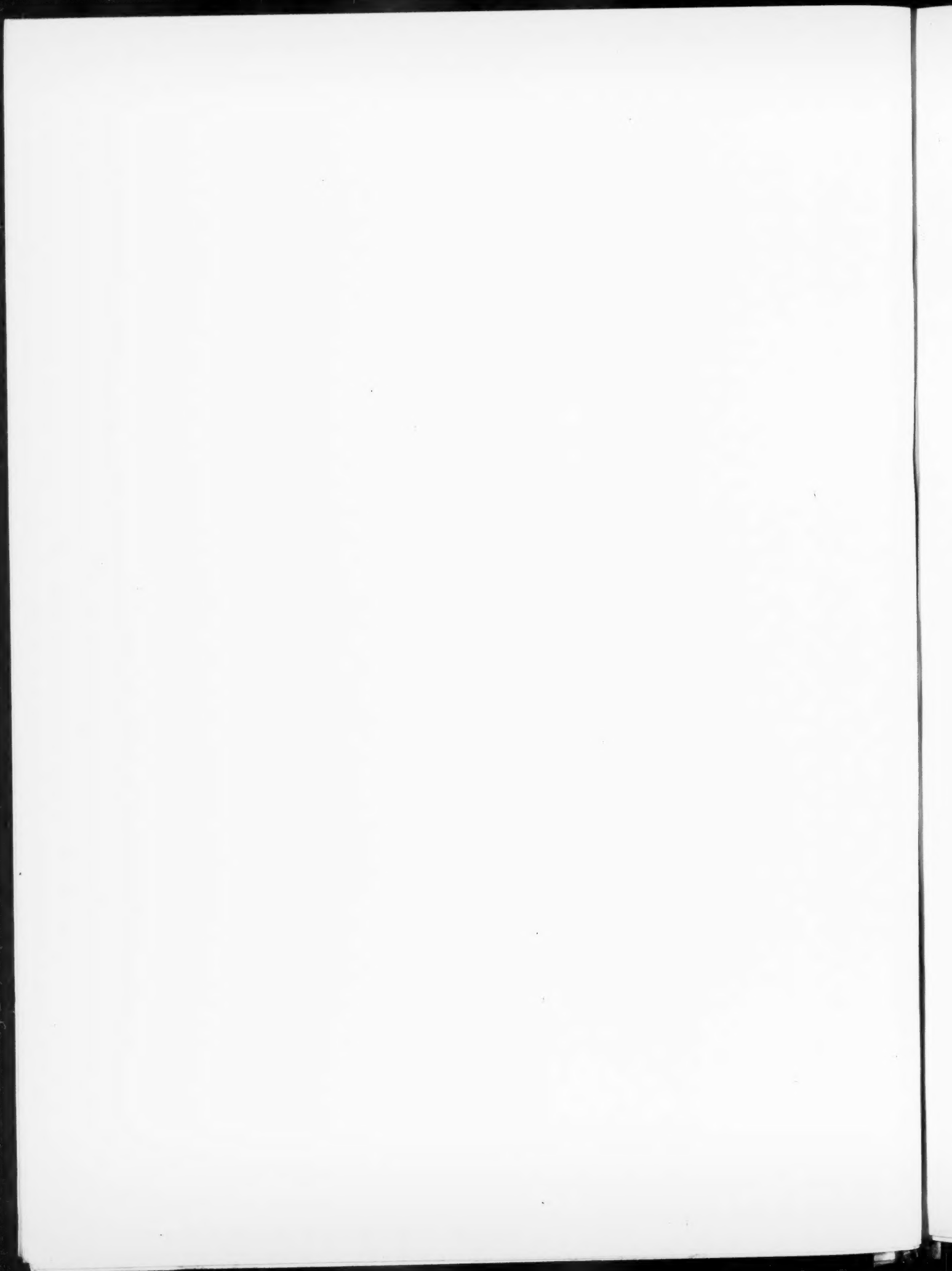


Fig. 9. FRENCH SCHOOL, MIDDLE OF EIGHTEENTH CENTURY.



in the delightful locality and by tourists. It deserves more attention from outside students than it has yet had.

P. S.—The little drawing ascribed to Parmigianino (ART IN AMERICA, Oct. 13, Fig. 18) turns out to be very closely related to an engraving by Andrea Meldolla (Schiavone), Bartsch No. 2. This print is reproduced in Lili Frölich-Bum's article on Meldolla in the Austrian *Jahrbuch*, Bd. XXXI (1913), Sept. 3, p. 144, Fig. 10. There are slight differences between the drawing and the print. It must remain doubtful whether we have to do with Schiavone imitating a Parmigianino design—an entirely unconceivable relation—or whether the Bowdoin drawing is by Schiavone when he was Parmigianino's sedulous ape. The latter hypothesis seems the more probable to me.

THE BROTHERS GOVERT AND RAPHEL CAMP- HUYSEN : II · BY WILHELM R. VALENTINER*

In the Johnson Collection there is a cattle-piece (Fig. 1) which has often been remarked for individuality in composition, simplicity of handling, and an admirable rendering of evening light. A number of cows standing stiffly about in various positions almost fill the canvas up to the front; a castle with a tower and a garden wall form the background. More than one painter has been suggested in connection with this remarkable picture, which bears no signature: Hendrik Ten Oever, whom we know in several effective landscapes where, however, the figures are placed farther away in a silhouette-like fashion; Gerit Berckheyde, who generally painted, although in a more conventional arrangement, cows at pasture by a city wall in an afternoon light; and finally Govert Camphuysen. As this last name seemed the most plausible, I attached it, tentatively, to the description of the picture in my catalogue of the Johnson Collection, despite the fact that the owner was never quite convinced of the correctness of the attribution. Almost the first picture I saw offered for sale in Paris last summer appeared, even at a glance, to be a second example of this unknown artist. It was then in Steinmeyer's hands and has since passed into the collection of Mr. John D. McIlhenny in Philadelphia (Fig. 2). Unsigned, it gave no help in regard to the painter's name. But soon afterwards, by a happy chance, I visited

* Translated by Mrs. Schuyler Van Rensselaer.

the Semeonow Collection at St. Petersburg in company with the owner of the first-named picture. Here we discovered a third painting from the same hand, and here at last was the wished-for signature. The name was Camphuysen, and although the Christian name was not Govert but was concealed in a monogram hard to decipher (see below),¹ nevertheless the attribution in the Johnson catalogue was not far wrong, for the painter was a relative of Govert's who stood close to him in his art.

Neither of the Camphuysens of the elder generation, neither Rafel nor Jochem, could be thought of, for the style showed that the picture could not have been painted in their lifetime. Otherwise no painter of the name had been mentioned at any length excepting a younger Govert or Godefridus, a nephew of the well-known Govert, who was born in 1658, married in 1678, and as early as 1686, it seems, exchanged his occupation for that of a wine-dealer; and he, again, cannot have painted our pictures. In the first place he lived later than the time to which we must assign them, none of a similar kind having been produced in Holland after 1680; and in the second place his name does not correspond with the monogram. It may be added that the solitary picture of this Godefridus that is known to us,² a Nativity in the manner of Cornelis Saftleven, seems to be but a bungling piece of work.

Only one other Camphuysen—Raphel Dircksz, an elder brother of the well-known Govert—is anywhere mentioned as a painter, and he is thus referred to only once, quite incidentally, and in words that have not even been preserved in an original document of the seventeenth century. But although we have these words only in an eighteenth century transcript of an entry in the archives of the city of Leeuwarden, they are more trustworthy, perhaps, than has hitherto been thought: *Raphael Kamphuysen. Volgens be-gravenis Briefje Op't kathuysens Kerkhof 1691 den 6 Juni, geweest schilder.* (Raphael Kamphuysen. According to the bill for the burial in the Carthusian Churchyard, 1691, June 6, was a painter.)

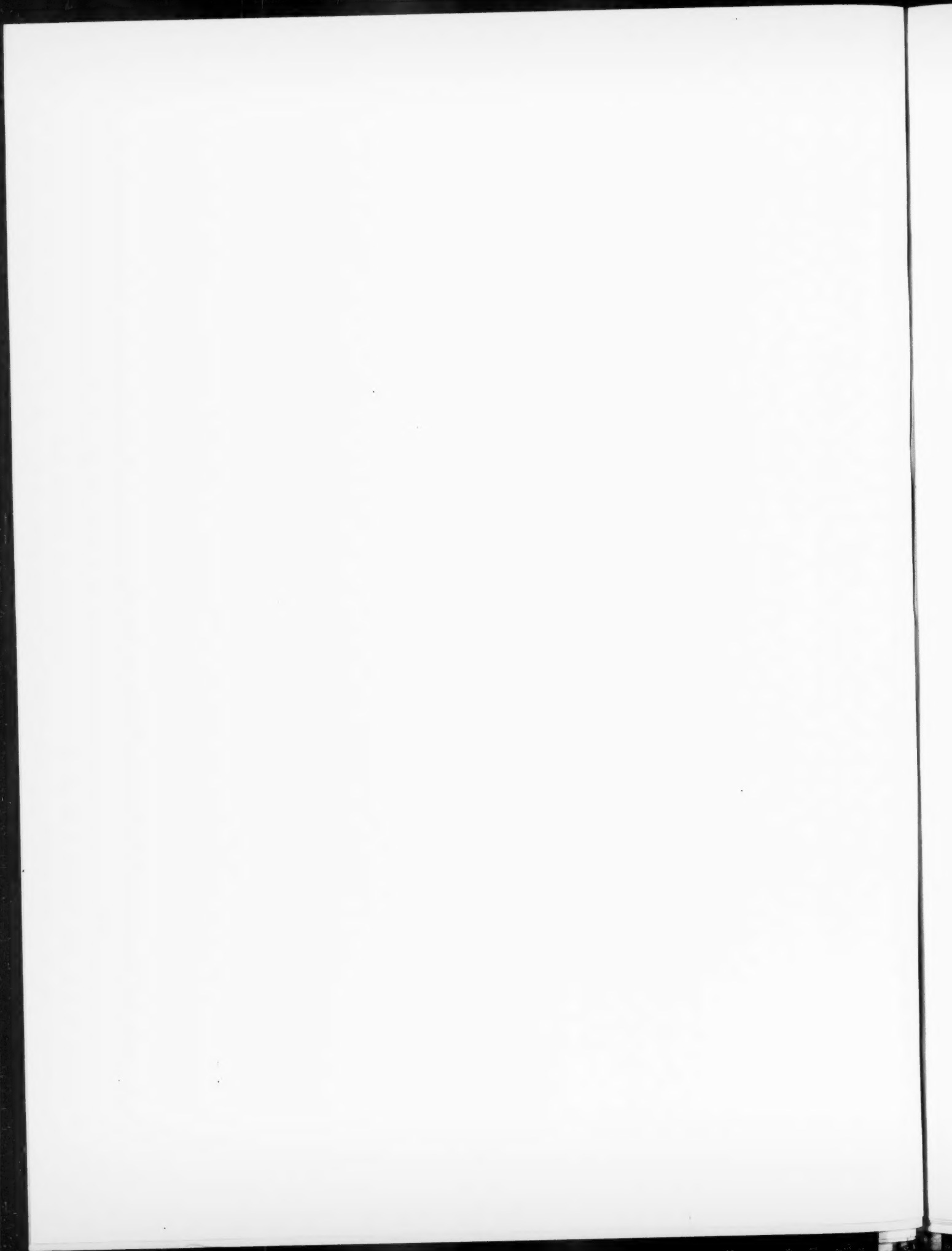
The artist who, as we are thus informed, lived until 1691 was born in 1619. He and his younger brother Govert were the sons of Dirck

¹ 

² Bredius and Moes, p. 205, Note.



Fig. 1. RAPHEL DIRCKSZ CAMPHUYSEN: CATTLE.
Collection of Mr. John G. Johnson, Philadelphia.



Raphaelsz Camphuysen, renowned in his time as a poet. As the second Raphael was called for his father, his full name was Raphael Dircksz Camphuysen, while the full name of his brother, in which also the father's name was incorporated, was Govert Dircksz Camphuysen. It can no longer be doubted that the painter we are seeking was this Raphael Dircksz, for the monogram on the St. Petersburg picture consists of an *R* and a *D*.

Although Raphael was older than Govert, his style seems more like Govert's carried farther than like an earlier manner. He must have painted the three pictures that are known to us at the end of the sixth or the beginning of the seventh decade of the century, for from this period date all the works by other masters which are composed in a similar way—deliberately, with calculated intention. But, even though this kind of composition represents a step beyond Govert's naively realistic style, none the less Govert may have been influenced by his brother, particularly in his later years. In the works he then produced—in the *Halt at the Tavern*, in the great picture at St. Petersburg, the one in the Wallace Collection, and others besides—we constantly find horses or cows so placed that they are seen, foreshortened, in a direct front or back view. Raphael also had a predilection for this unusual kind of foreshortening, and it was from him, most probably, that Govert learned it. This we feel because in Govert's pictures the positions often seem forced and motiveless, and are so faultily depicted that they but half perform their intended service in indicating gradations of space, in developing the depth of the scene, while, on the other hand, Raphael's pictures prove him a master in drawing and in treating the problems of space—one whose every form and line has a definite constructional meaning and assists the effect of the composition as a whole.

In Raphael's picture in the McIlhenny Collection, the development of the different zones from the foreground to the background begins at the left-hand corner where the foreshortened horse leads the eye directly to the middle distance. A second line runs toward the right, over the three cows that are turned in this direction, to the boy sitting by the ditch whose staff forms the connecting link. The intentional character of these lines is proved by the close alliance of the successive curves formed by the backs of the recumbent beasts. A third gradation of space is defined by the line that leads from the white cow lying at the left of the picture to the steer seen in profile in the

middle distance and then to the cows of diminishing sizes in the farther distance near the wall of the church. These lines, without any accessory details to help them, develop the receding zones in regular succession at equal intervals. In addition, main horizontal and vertical axes also appear in the composition. The vertical ones are formed at determined intervals by the horse, the church tower, the standing cowherd, and the singular tower at the right, and the horizontals by the shadow of the ditch and the long outline of the body of the church and the adjoining wall, while both verticals and horizontals are echoed in brief by the rectangular profile of the steer in the center of the canvas. These straight lines give the picture a solemn reposefulness that well befits the evening hour. The empty passages, notably in the architecture where hardly anything speaks except factors of height and breadth, produce an impression of great spaciousness, of monumental design, which is even more striking when the picture is viewed from a distance.

The artist, it should be noted, employs his architectural features to establish the dominant lines on his canvas and then impresses an architectural stamp upon the other elements, the figures of the men and the animals. This accord between architectural forms and animate figures appears again in the smaller picture in the Johnson Collection. Here also the animals are so placed that they develop the successive zones of space toward the background, which, again is formed by a church and a wall, but the studied character of the design is less evident because it is masked by a greater profusion of detail.

The third picture, the one owned in Russia, has no architectural elements. The development of the steps that give its depth to the scene is effected wholly by means of a number of animals and a herd-boy. Probably the latest in date of the three, it is the simplest in composition and the most colorful, the black of the cows, the red of the boy's costume, and the orange tone of the sky forming a brilliant color scheme.

Raphel Camphuysen is one of the few Dutch artists who subordinated details for the sake of well-defined, lucid composition. Accomplished in drawing and in the rendering of space, he had no reason to be afraid to show his constructional lines and forms without adorning and concealing them by a profusion of minor facts. In the simplifying of his figures and the rounding-off of their contours



Fig. 2. RAPHEL DIRCKSZ CAMPHUYSEN: CATTLE.
Collection of Mr. John D. McIlhenny, Philadelphia.

he goes as far as Vermeer and Pieter de Hooch, whose works, it must be confessed, have a greater charm than his by reason of their more attractive themes. As in Vermeer's compositions so also in Raphael's, the foreground objects sometimes project beyond the first plane in order that they may the more quickly lead the eye of the observer into the picture. The lighting recalls Pieter de Hooch, and so does the construction of the rectangularly shaped figures such as we see in the group in Mr. Johnson's examples. And Raphael shares with both these artists the desire to accentuate horizontal and vertical lines and to gather the elements of the design into rectangles. In another place I have tried to show how this method of composition recurs again and again in important paintings of every period of Dutch art, how it seems to be a fundamental principle to be explained, perhaps, by the rectangular ordering of the actual landscape of Holland. More consciously than before, Dutch painters employed it in the time of the most perfect flowering of their art, shortly before its decline began—roughly speaking, between 1655 and 1675. Heir to the rich artistic developments of two generations, in full possession of the power to imitate nature, the artist then began to strive more consciously for the embodiment of æsthetic ideas. Especially at Amsterdam, the center of artistic activity, a style was developed which, if the word had not acquired a displeasing significance, might be called academic. Assuming a high degree of understanding in its public, the art of painting endeavored for its own sake to pay more attention to problems of form, of design. Undoubtedly there was a connection between this tendency and the tendency of the architecture of the period, as represented by the work of Jacob van Campen and Pieter Post, to strive for a classic simplicity, to return to the geometrical in fundamental forms. In painting, the leaders of the movement were Rembrandt, after the year 1655, and such masters as Pieter de Hooch and Terborch. And from this point of view the art of Raphael Dircksz Camphuysen assumes additional importance, for he was the only representative of the geometrical style in the domain of the landscape with animals.

A COMMENT ON MATTHEW MARIS · BY ELISABETH LUTHER CARY

THE quality of Matthew Maris is not to be discerned at a glance. Anyone sensitive to romantic influences and suggestions must respond, it is true, to the enticement of his pictorial embodiment of dreams and desires, must find delight in the lovely fabric woven by his imagination, but to consider texture and color the whole of his genius would be to pay but a meagre tribute to its resources. His technical conviction covers all the devices by which an artistic idea is turned into an artistic achievement, and this completeness of his interest in his art is precisely what puzzles the public. He seems to the moderately initiated gallery visitor to have been one thing and to have become another. It is customary to build little compartments in the mind for artists of various predilections, putting under one classification those who devote themselves to the study of form, and under another those who are more fervent about color, and under another those who are linear rather than plastic, and holding as probably unimportant the few who decline to fit in any compartment. Experience teaches us the convenience of the method, and if we have reached the middle years we are quite apt to prefer convenience to pleasure. Thus more than one critic has taken Matthew Maris out of the form compartment where by virtue of his early pictures he obviously belonged, and transferred him to the tone compartment where no one can doubt that he belongs. We have done the same thing with Corot. In his "classic" period how easy it was to put one's hand on him. His solid buildings, his firm modeling of the ground—these were sacrificed in time to atmosphere and tone, one says. But were they? Who may be said to read Corot's quiet little riddle aright if he does not discern under these mists and vapors of the later art the firm construction of the design and the subtle modeling of earth and sky beneath their floating draperies?

An artist who has grappled with the difficult problems of form, as Corot and Maris did in their student period, and, after struggle sharp and hard, has succeeded in conquering even a few of them, has so trained his mind and hand that neither can forget the lesson. If in later years he chooses to draw the films of imagination across this hard won knowledge and stir the emotions by hints and murmurs



Fig. 1. MATTHEW MARIS: THE CHRISTENING.
Collection of Mr. E. B. Greenshields, Montreal,

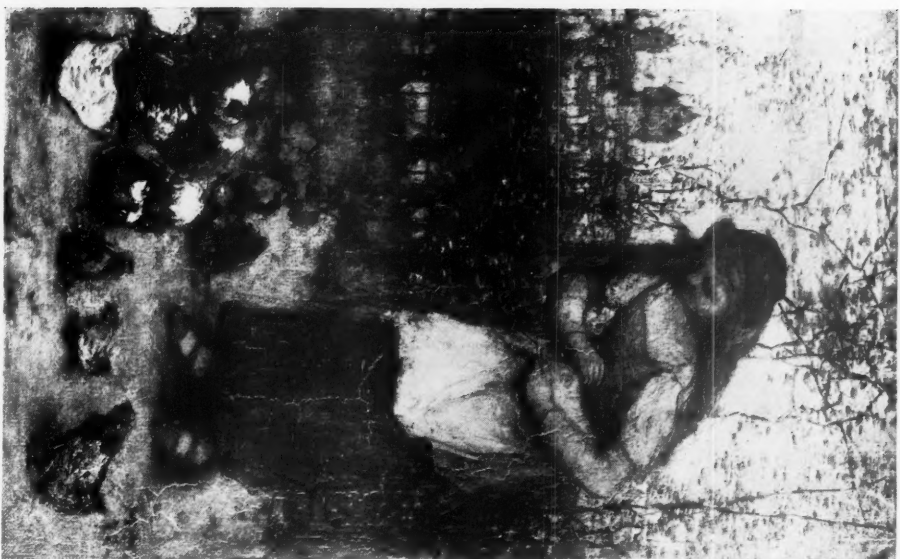


Fig. 2. MATTHEW MARIS: GIRL FEEDING CHICKENS.
Collection of Mr. James Reid Wilson, Montreal.



Fig. 3. MATTHEW MARIS: REVERIE.
Metropolitan Museum of Art, New York.

of adroitly concealed actualities, the critic must beware of the assumption that he has lost his power over plastic effects and is vague because he does not know how to be definite.

It is safer to assume instead that he has forgotten nothing that has come within his technical experience, since the very essence of the artist's genius is to concentrate upon his task and the means by which he is to perform it. Blake has been at pains to tell us how definite and precise is the vision of the mystic, whose mysteries seem to the ordinary mind vagaries, how the objects that appear before his "inner eye" make nebulous and uncertain the realities of the actual world, and how important it is to present the idea with "minutely appropriate execution," how a spirit or a vision is not merely cloudy vapor but is "organized and minutely articulated beyond all that the mortal and perishing nature can produce." The effort to translate the aspect of the spiritual vision that appears to imaginative and creative artists, into something that will convey it, with its definite character unimpaired, to the mind of the public, calls for all the power that can be summoned to the achievement, and no artist of the force of Matthew Maris deliberately discards knowledge of form, once gained, in favor of any other method of art.

The type of artist, however, most often claiming the title of mystic is one to whom the concealment of definition seems no less important than the definition concealed. This type needs especially to retain the vigor of inward vision, else, in the prolonged effort toward expression by means of delicate suggestion and a synthetic method, the mental image must dissolve. Thus it is that these painters frequently are misunderstood even by their admirers, who, sensitive to the emotional side of their work, nevertheless miss much of their artistic intention in not perceiving the justice and harmony of their form.

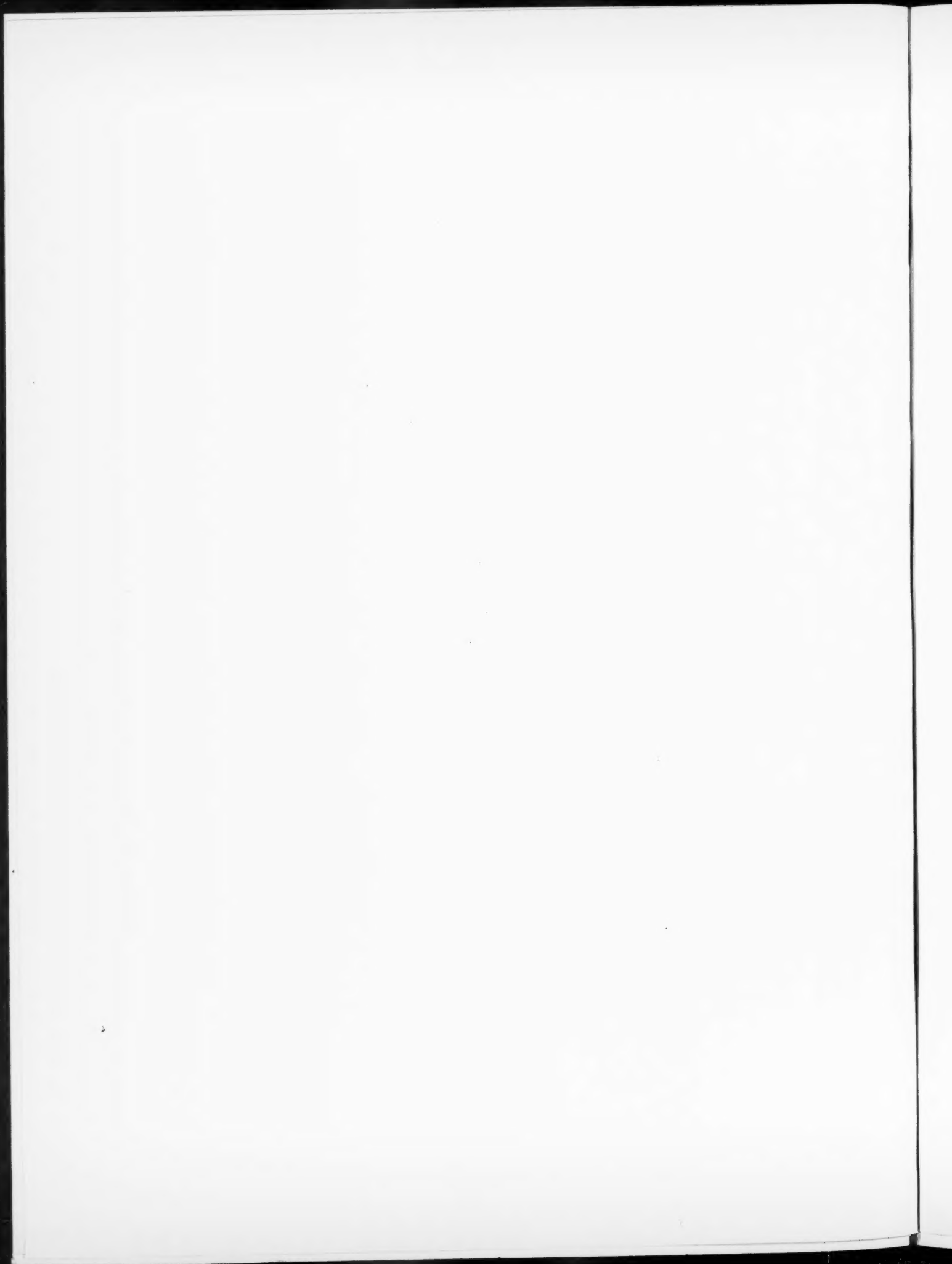
Matthew Maris has been called by Meier-Graefe the "idol of the English," and he might with equal truth be called the idol of the Canadians, since a number of his canvases, those in which his ideas find most complete expression, have made their way to the homes of Canadian collectors, and there prove a touchstone for the taste of amateurs of art. The best of his early work and the best of his latest may be consulted in the collections of Mr. Greenshields and Mr. Wilson and the agreement in them found; and his methods

and ideas also may be compared in these collections with the methods and ideas of his two brothers, James and William, who are liberally represented as well.

Matthew Maris was born at The Hague in 1839 and was the second of the three brothers. He studied first at The Hague Academy and then, upon an allowance granted to his talent by the Queen, went to Antwerp to continue his study there under the painter van Lerius. After a year or two of drill he returned to The Hague, remaining there until 1868, when he joined his brother in Paris. The work produced during the next decade is compact in design, bright and pure in color, with an almost pre-Raphaelite daintiness of detail. The picture in the collection of Mr. E. B. Greenshields, entitled "The Christening" (Fig. 1), dating from the close of this period of obvious self-possession and technical brilliancy, is eloquent of the painter's detached interest at the time in problems of technique. Vermeer of Delft never did anything more substantial, more absolutely real and material, than this young simple figure carrying the child over whose little body flows a foaming torrent of lace and muslin. The picture is a *tour de force* of luxuriant craftsmanship, exercised upon the physical world. The wood of the church intricately carved, the glowing window of stained glass, the mediæval costumes, the little town of towers and turrets fretting the background, these are brought together with exquisite appreciation of their intrinsic beauty. No characteristic is sacrificed that adds to their æsthetic appeal. We realize the fineness of fabric, the modulations of surface, the richness and purity of color; nor is the material beauty untouched with emotion. Sweet and healthy emotion, that which stirs a sound spirit, but potent certainly! We are conscious of all the beautiful and happy implications of young motherhood, of the peace of religion and the force of religious sacrament in regulating conduct. Without a title, we should know, of course, what was taking place at the church entrance; the story is told at the outset with perfect simplicity, and the color and form of the setting correspond so completely to the story that we are put in a sympathetic mood. It is easy to forgive the critic who finds this quite enough, and declines to distinguish between its delicately obvious and concrete sentiment and the abstract feeling of a painting in the same collection called "The Dreamer," in favor of the latter. Perhaps no critic should make discriminations in this mood of



Fig. 4. MATTHEW MARIS: THE SHEPHERDESS.
Collection of Sir George Drummond, Montreal.



favoritism. Nevertheless, the second painting represents a more fully developed art. The less we are obliged to explain art the more it is art; and all these concrete and material beauties, this wealth of wood and glass and lace and muslin and wholesome flesh, is, like the title, in the nature of an explanation. In "The Dreamer" we get, it seems to me, as much as possible the real thing.

Here again is a woman young and beautiful, almost a child, and the implication of youth and beauty has, of course, its associate value, but beyond this all is art. Perhaps called out to the strong light of day she would not be so young or so lovely, but that blur of gold and blue, that swift embroidery of color in a loose weft across an open warp, that glimmer of light that seems to be a girl's soft cheek, that long, slow, languid line that is the contour of her round form, that sense of a figure that could be touched and clasped, growing out of the mists, how enchanting it is, simply because while the picture is constructed on the firm technical foundation displayed more frankly in "The Christening" it has got free from the determination of the more meticulous method and lets the mind range at will among allied pleasures of sensation.

A poet sees a fleck of sunshine falling on a rose, it becomes the flushed face of a sleeping baby to his imagination, or the clouds of the western sky at sunset, or an old Italian wall turning its worn stucco to the light; his flexible medium permits him to make it all these things in one poem, but the painter must content himself with a single symbol. It becomes his task then to treat his material with so much restraint and subtlety that the mind feels in it all the beauty of the color of rose in sunlight wherever it has been found.

This is the reason that Maris and other painters of his poetic sensibility sacrifice so many statements in order to win a single suggestion. In "The Dreamer" we see not only the maiden dreaming but we see the dreams of the world tangled in the mists that surround her; we see, moreover, all that has ever been beautiful to us in gold and blue, a summer moon in a night sky, the lamps of a city reflected in a river, the robe of a blond Flemish madonna on which her hair falls; we see all that has ever been beautiful to us in languid sweep of line, the droop of sails as they are furled, the flow of a road dipping over a hill, the wings of gulls as they hover above the water, whatever we have known that this line recalls to us, and this we get because the painter has not insisted too much,

too exclusively, on the one statement he has decided to make in order to get line and color into our minds, but has left us room for the wandering thought.

In order, however, to appreciate a painting of this subtlety and suggestiveness, one needs to be something of an artist in observation and something of a poet in feeling. The intermediate work in which the statement is made more explicit without excluding the emotional element meets a large number of temperaments. The "Girl Feeding Chickens," in the collection of Mr. James Reid Wilson (Fig. 2), was painted in 1872, but it is less in the method of "The Christening" than in the method of "The Dreamer" in its delicate groupings that keep the mind intent upon a spirit of beauty too faint and fluttering to be closely imprisoned. Looked at without imagination this child with her chickens would do very well as a bit of realistic representation. There she is, round and flexible, in a common dress of brown stuff with a white bodice and a blue cap, strewing grain from her apron to the greedy fowl of the barnyard. There are trees with leaves a-shimmer, and green grass, and a little town with turrets in the distance. The girl's hair falls about her shoulders and she wears blue slippers. The chickens are brown and white and the red combs of the cocks strike a gay note in the color harmony. But the spiritual life of the picture lies in the perfect felicity of every touch, of every tone and color. Nothing too much and nothing too little for the sway of the inscrutable rhythm. Not a line or color could be changed or a value disturbed without destroying the exquisite unity that so enthralls the mind. And in his treatment of the shadows the painter has provided that escape for the imagination which leads to such inspiring adventure. One notes the shadow in which the girl's feet are set, how it surrounds them with vaporous darkness and dissolves in a soft penumbra on the outer edge. The shadow cast by the hair in the same way softens all the outlines of the throat and cheek, the shadow of the eyes sinks in mystery all detail of eyelash and eyelid, shadows creep everywhere caressing the lithe form and only in part revealing it. The little cap makes the contrasting sharp accent against the light sky, the one decisive line. Elsewhere we have dissembled edges and floating masses of dark and light that nevertheless indicate truly the form of the object on which they fall as light and shadow.

Although Maris is so purely a painter with a painter's aims the

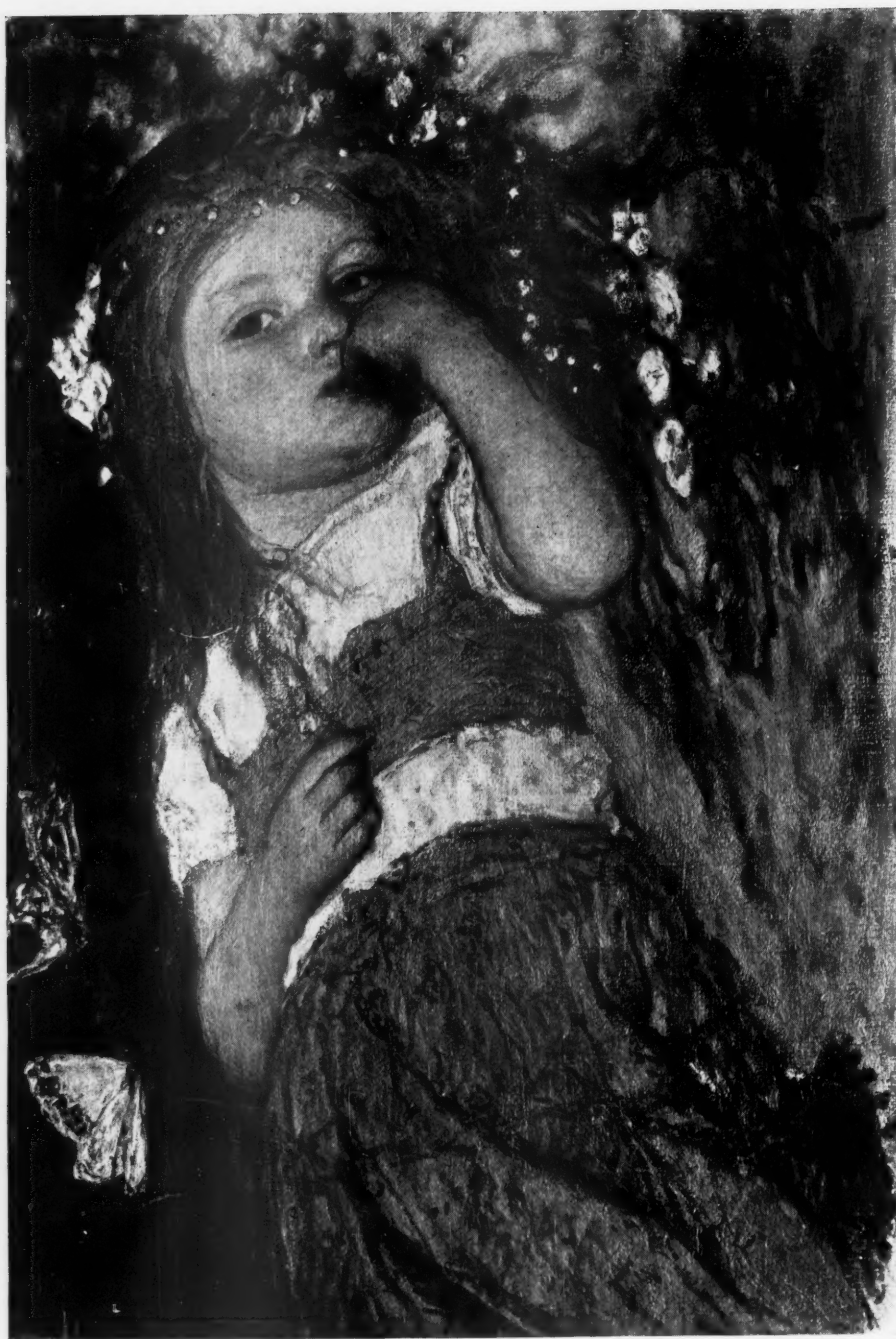


Fig. 5. MATTHEW MARIS: L'ENFANT COUCHÉE.
Collection of Mr. James G. Shepherd, Scranton, Pa.

turn of his mind forbids him entirely to deny himself the use of literary associations. At the time when he went to live in London, Rossetti and Morris and Burne-Jones were impressing themselves on their public. Possibly Maris knew their pictures and read the poems of Rossetti and Morris, or he may only have shared their delight in mediæval things. In either case it cannot escape notice that he introduced mediæval costume and ornament and architecture into his compositions, without however permitting them to thrust themselves on the attention or to turn his picture into an illustration. There was never a painter who cared less to emphasize the part played in his work by his own temperament and taste. A good deal has been made from time to time of his picturesque assertion that he was thrust into art because his elders thought him clever enough to make money in that field, and that his most enchanting works were pot-boilers not to be talked about. This pose or conviction on his part has nothing germane to his art, but it is interesting as showing a hard determination not to indulge in any sentimentality concerning the work of his hands and brain, and it shows the kind of man who would not lose his sense of form.

THE GONZAGA ANNUNCIATION TAPESTRY · BY GEORGE LELAND HUNTER

ONE of the most important and beautiful tapestries of the famous Spitzer Collection sold in Paris in 1893 is the fifteenth century Annunciation that bears twice in the upper part the arms of the Gonzagas, whose court painter and tapestry designer and cartoonist, during the last half of the fifteenth century, was Andrea Mantegna. The purchaser of the tapestry was Mr. Martin A. Ryerson of Chicago, to whom I am indebted for the opportunity to study it. (Fig. 1.)

Of the general composition, the illustration gives a fair idea, while the coloration is suggested, dimly, in the large plate that appears in the folio catalogue of the Spitzer Collection, published in Paris in 1890. The tapestry is also illustrated, unfortunately reversed, in blue tint, in the *Histoire Générale de la Tapisserie*, Paris, 1885.

Of course, one's first impulse is to attribute any wonderful tapestry made for the Gonzagas in the last half of the fifteenth century to

the design of Mantegna, an impulse strengthened by a letter written in 1519, and printed in part by Müntz in the *Histoire Générale*, which says of the *Acts of the Apostles* tapestries designed by Raphael for Pope Leo X, and first shown on December 26, 1519, that "they were pronounced the most beautiful things of the kind ever made in our time, and this in spite of the celebrity already attained by other tapestries—those in Pope Julius' antechamber, *those designed by Mantegna for the Marchese of Mantua*, those of the King of Naples."

Certainly the architecture and the landscape of the Annunciation are in the style of Mantegna, while a comparison of the Virgin as here pictured with the Virgin in Mantegna's paintings shows similarity of face, form, and drapings. The marble frame also suggests Mantegna. On this point compare his *Mother and Child* purchased in 1911 in Berlin by the late Mr. Altman, Baron Franchetti's *Saint Sebastian*, and the Venice Academy's *Saint George*.

The tapestry is not large, 3 feet 9½ by 5 feet 11, but its remarkable weave sets it in a class by itself and makes it vastly more beautiful and fascinating as a tapestry than it could possibly have been in painted form. The virtues of tapestry texture have in this Annunciation been utilized to the extreme of technical and artistic perfection.

Especially interesting is the vivid treatment of the flesh surfaces—the faces and hands—that have none of the dry hardness common in fifteenth century tapestry physiognomies, but are alive with blood flushing pink beneath the skin. The wool was not only loosely twisted—or perhaps untwisted as the weaving proceeded—but also loosely woven, incredibly so, and the surface is consequently a soft and minutely fuzzy texture that contrasts brilliantly with the accented horizontal ribs of the cloth surrounding. The only thing like it I have ever seen is in two Chinese tapestry panels in the Metropolitan Museum where in order to produce a rough contrasting surface tiny feathers take the place of the conventional silk. But the general freedom-of-the-bobbin displayed, not only in the flesh but also in other parts of the Annunciation tapestry, reminds me also of the technique of primitive Peruvian and Coptic tapestries. Unfortunately such refinements of weave as we have in the Annunciation are too delicate for large tapestries, and have been preserved in it only by extreme care. Exquisite beyond compare are the color harmonies of the Annunciation—the rose hedge with its wealth of contrasts, the carnations in the two huge classic vases, the draperies,

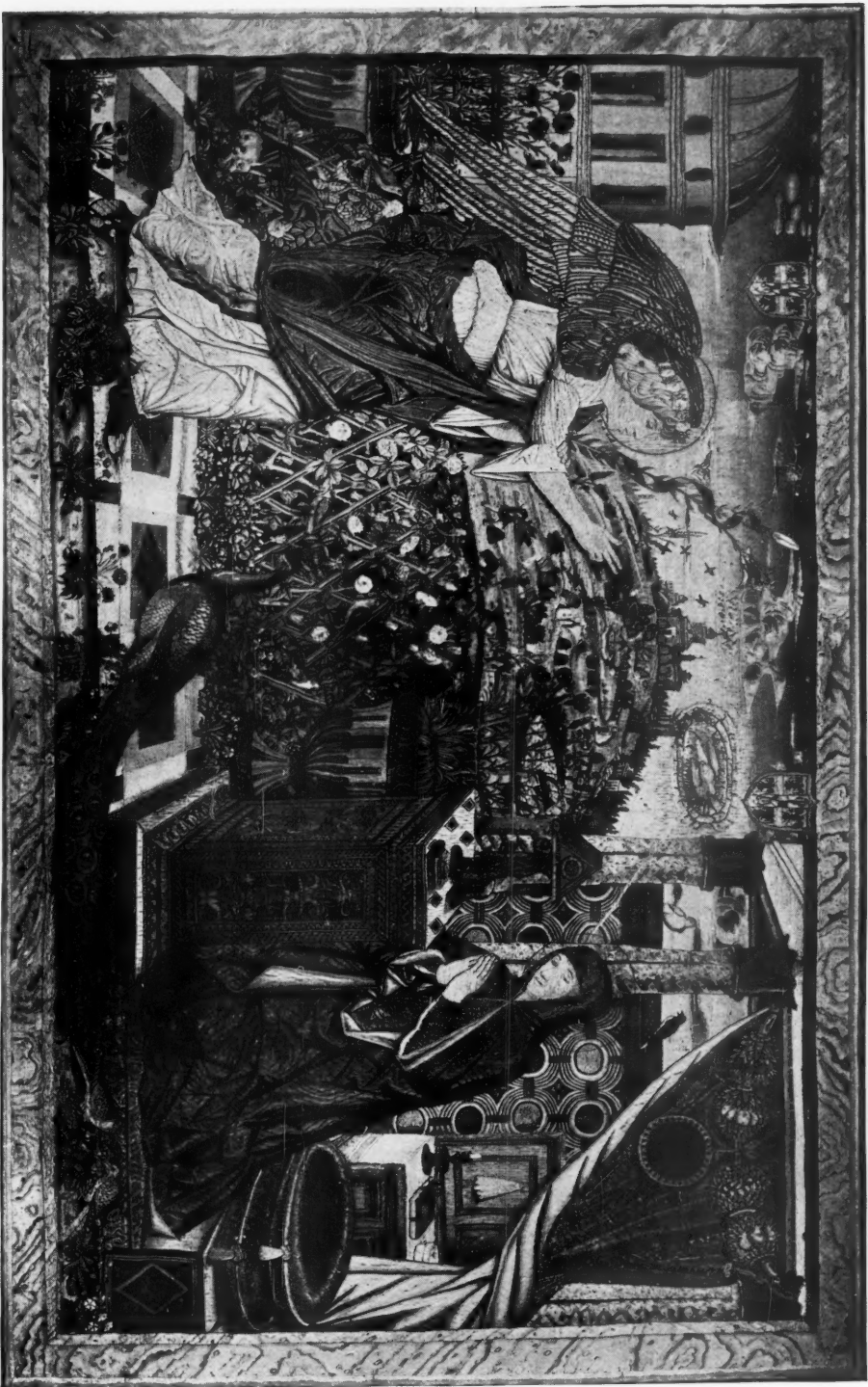
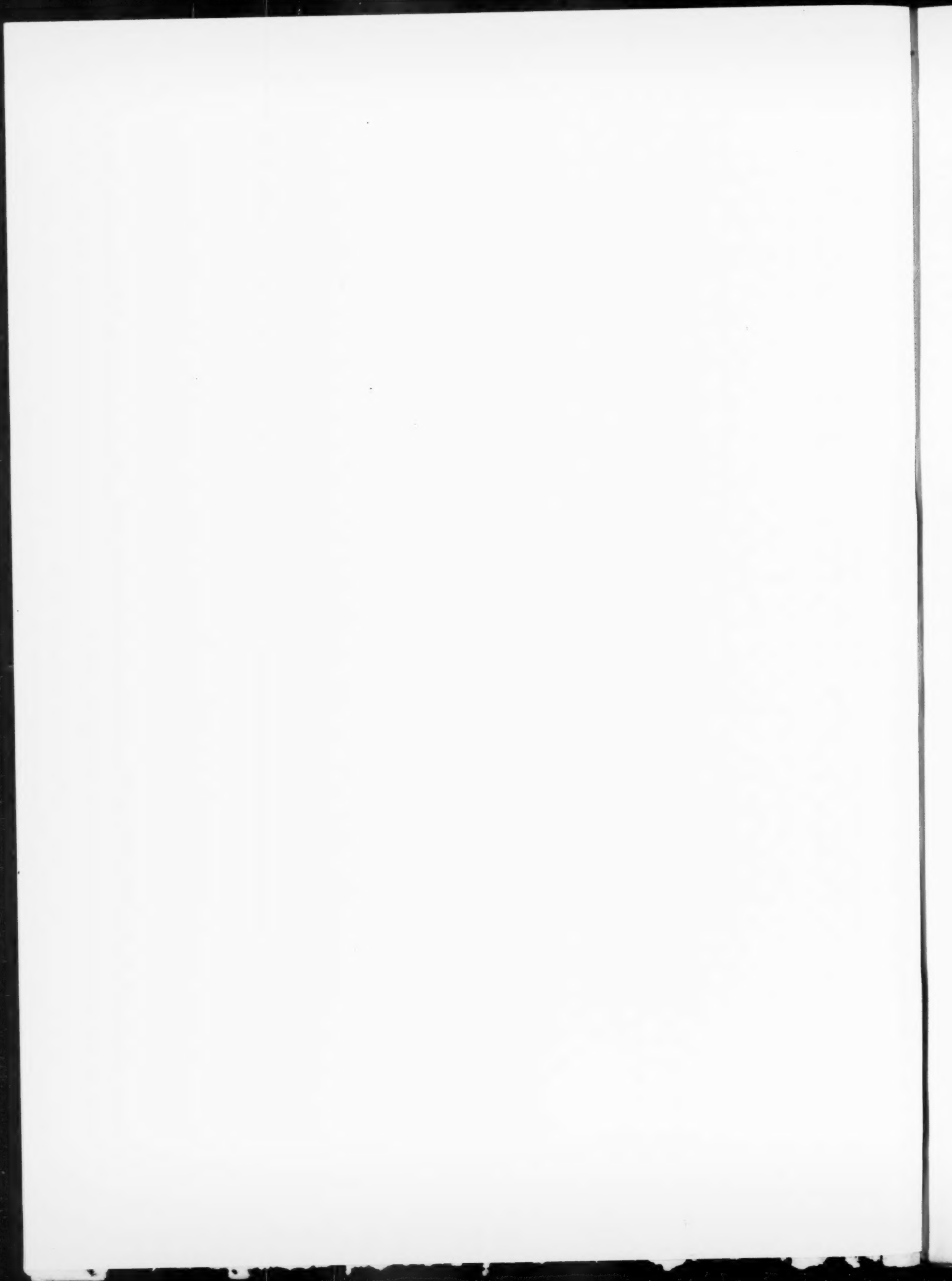


FIG. 1. TAPESTRY REPRESENTING THE ANNUNCIATION: ITALIAN, XV CENTURY.
Collection of Mr. Martin A. Ryerson, Chicago.



particularly of the Virgin, rich with gold, the peacock, the landscape, and last but not least, the woven marble frame that it would have been a sacrilege to have attempted to express in tapestry, were the attempt not so extraordinarily successful.

It is clear that in the production of this tapestry there was complete cooperation between master painter and master weaver of the highest rank, and great as is the reverence I feel for what the painter did, I do not hesitate to say that the lion's share of the credit belongs to the weaver. He actually accomplished what, if we did not have the evidence before us, would seem impossible. He took a design over-strong in architectural forms and materials for tapestry texture, and warmed it into a quick and vivid woven picture that expresses vastly more than the painter had to suggest, and than in paint could be reproduced, even with the completed tapestry as model.

Not only in the flora, but also in the fauna do I suspect the influence of a master from Flanders. The rabbit and goldfinches in the rose hedge, the peacock and partridges in the foreground, and even the birds on wing in the distance, all suggest the old French-Flemish tapestries in which plain surfaces are as much abhorred as a vacuum is supposed to be by nature.

The light source of the tapestry and the distance effect are accentuated by the heavy shadowing of the left and upper inside surfaces of the marble frame, the right and lower inside surfaces being in high light. But the two shadow lines in cream and gold, outside the marble frame, and the blue selvage, are modern, though perhaps woven in reproduction of the ancient selvage. This shadowing of the woven frame was a convention introduced by the Italians, carried to an absurd degree by seventeenth century weavers, who had to reproduce the bulbous reliefs of Baroque painters and architects.

The lettering of the Annunciation tapestry is interesting and informative. The ribbon that entwines the lily stalk bears the three letters A. G. P., standing for *Ave, gratia plena*, "Hail! thou that art highly favored."

The round medallion on the portière behind the Virgin bears the inscription *ECCE ANCILLA D.F.M.S.V.T.*, which in full is the line from Luke I, 38, *Ecce ancilla Domini fiat mihi secundum verbum tuum*, Mary's answer to the angel Gabriel: "Behold the handmaid of the Lord; be it unto me according to thy word."

Of the lettering on the three diamond shaped tiles nearest the

peacock and on the squares in which they are set, as well as on the five dark rectangular tiles in the border of the marble floor in front of the angel, I have been unable to make any interpretation. The letters that occur most frequently are *A. O. S. N.*, and in the lower right triangle of the square, just in front of the peacock, is what looks almost like a signature, a star followed by *D N A*, the *D* with a tiny *S* inside, and following the *D N A* a small star over *H*, followed by *H* over *N*, and then *A*. The signature, if signature it is, can hardly be that of Mantegna, or of Rinaldo or Rubichetto, who were famous tapestry weavers at the Court of the Gonzagas in Mantua in the last half of the fifteenth century. Nor can I discover in the letters the initials of verses from the Vulgate.

Whether the Annunciation tapestry was woven in Italy or in Flanders it is impossible to say. It certainly shows no trace of Flemish influence in the faces and in the architecture. And that it may have been woven on the Gonzaga looms at Mantua, where the designer would have the opportunity to keep in close touch with the weaver, and watch every step of the weaving (which must have been done on a high warp loom, the technical achievements being beyond the power of a low warp loom, or at least easier to accomplish on the high warp), is not only possible but probable.

Mr. Ryerson's two other small tapestries from the Spitzer sale, the *Christ and Magdalen* and the *Holy Family*, are coarser in texture, twenty as against twenty-eight, and both designs show the Flemish influence to a marked degree. The latter has the ribs vertical instead of horizontal, but is woven with a skill that minimizes the jagged effect produced by important *nearly-vertical* lines of the design that run with the warp instead of across it. The *Christ and Magdalen* is extraordinarily rich with gold, especially in the robes, the gold in Christ's robe being floated in pairs over three warps. The hatchings are remarkable and there is much gold in the border. The borders of both tapestries are splendid specimens of the foliage type, made famous by Brussels weavers during the last few years of the fifteenth century and the early years of the sixteenth.

However, neither of the smaller pieces compares with the Annunciation, nor is worthy to be ranked with it in any respect—design, weave, or color. The Annunciation is a masterpiece that stands alone, with unique perfections that will ever keep brilliant the memory of the Gonzagas.

THE PAPAL TIARA AND A RELIEF IN THE PRINCETON MUSEUM · BY ALLAN MARQUAND

THE tiara, which is placed upon the head of the Pope at his coronation, is an emblem of great symbolic and historic interest. In its latest development it is bulbous in form, girt with three crowns, and being surmounted with an orb capped with a cross, it is indicative of the Christian domination of the world. It is possibly a counterpart of the headdress of the Jewish High Priest, which was also girt with three bands or crowns (Josephus, III, Ch. 7, 6). Hebrew influence seems, however, not to have been the final determining factor, since the triple crown did not appear upon the Papal tiara until the fourteenth century, when the Papacy was moved from Rome to Avignon. It is likely, therefore, that French rather than Hebrew influences led directly to the introduction of the triple crown. The history of the Papal tiara has been thoroughly outlined by the late M. Eugène Müntz in an article entitled *La tiare pontificale du VIII^e au XVI^e siècle*, published in the *Mémoires* of the Académie des Inscriptions et Belles Lettres, in 1898. In its earlier forms the tiara was a white conical cap, girt with one, two, or three bands or diadems, and sometimes surmounted by a knob, like the oriental conical cap, or classical *pileus*. At some time between the eighth and twelfth centuries a crown was added, believed by the faithful to be the gift of Constantine to Pope Sylvester. But this so-called tiara of S. Sylvester does not appear in the monuments until the end of the thirteenth century. Catholic writers interpret the conical cap as the symbol of liberty, and the crown as a sign of the royal priesthood.

On November 18, 1302, Boniface VIII issued the bull *Unam Sanctam*, in which he asserted the temporal as well as the spiritual supremacy of the Pope. It was he who added to the tiara a second crown, so that it might indicate the Papal rule over both the temporal and the spiritual world.

The introduction of a third crown was due to one of the French Popes of Avignon, possibly by Clement V (d. 1314), but more probably by Benedict XII (1334-1342), after whose reign the *triregnum*, or triple crown, was firmly established. The reason for the third crown seems not definitely known. The Bollandists timidly refer to the mystic number—"numeri mystici forsitan causa." Others

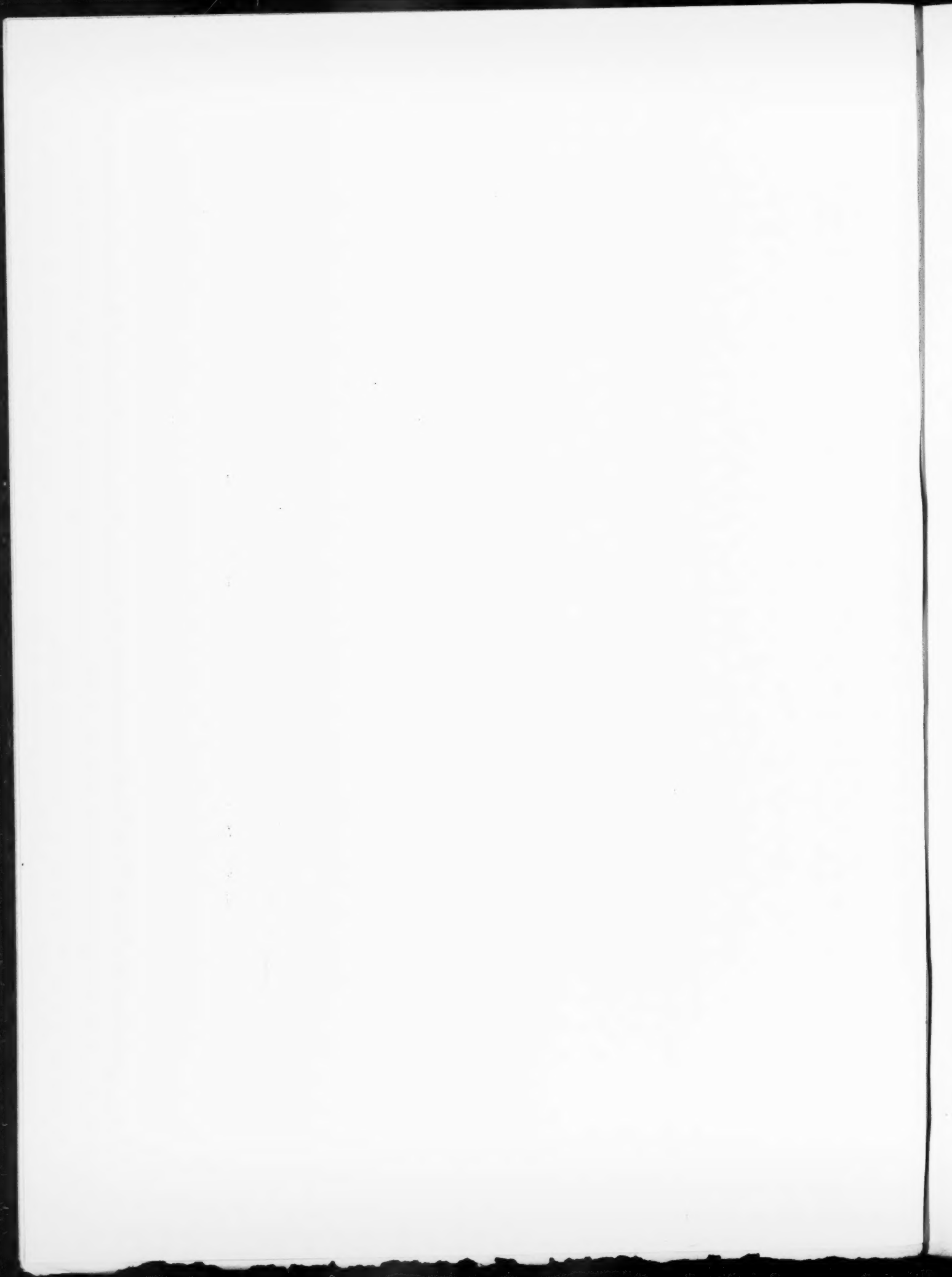
more definitely declare that the three crowns symbolize the Papal character as Prophet, Priest and King; or as sacerdotal, regal, imperial; or the Pope's sway over heaven, earth, and hell or purgatory; or over the Church militant, suffering, triumphant; or over the various States of the Church. None of these interpretations is supported by real evidence. Hence Müntz and many recent writers declare that the significance of the three crowns is still an open question.

A development of the tiara by the further multiplication of crowns ceased after the return of the Popes to Rome, but in France in the Church of S. Martin at Troyes we find a stained glass window of the sixteenth century in which the Almighty is represented as wearing a tiara, like that of the Pope, but having five crowns instead of three. This reminds us of the Apocalyptic vision of St. John who saw the King of Kings and Lord of Lords upon a white horse, "and on his head were many crowns" (Rev. XIX, 12).

In the Museum of Historic Art at Princeton University there is a mediæval alabaster relief representing the Coronation of the Virgin (Fig. 1). The subject is not treated in the manner familiar in Italian art, i. e., the Virgin crowned by Christ alone. All three members of the Trinity take part in her coronation, each placing above her head a separate crown. Above the three crowns, as on the Papal tiara, stands a cross. Within a few years similar mediæval alabaster reliefs have been studied by W. H. St. John Hope and by Count Paul Biver in the *Archæological Journal* (December, 1904; March, 1910), and are carefully considered by Prior and Gardner in Chapter XI of their recent volume on *Mediæval Figure Sculpture in England*. These reliefs are found in the greatest abundance in France, and are preserved also in various countries of the Continent of Europe, but are believed to have been made in England at Nottingham and elsewhere from alabaster quarried near Derby. It may be observed that the founder of the industry, Peter Maceon, bears a French name. Messrs. Prior and Gardner, though noting a dozen examples of alabaster coronations of the Virgin, publish only those which show a tiara with a single crown. But Count Paul Biver (*Arch. Jour.*, March, 1910) and Aymer Vallance (*Burl. Mag.*, XVII, 294) note the occurrence also of the triple tiara. Hence the Princeton relief is not a *unicum*, but an example of a class, which is provisionally dated from 1420-1460. To the exhibition



Fig. 1. THE CORONATION OF THE VIRGIN: ALABASTER RELIEF. ENGLISH, XV. CENTURY.
Museum of Historic Art, Princeton.



of English mediæval alabaster work, held by the Society of Antiquaries in May and June, 1910, the Marquis of Ripon loaned a somewhat similar Coronation of the Virgin with a triple tiara (No. 28 in the Catalogue of the Exhibition published by Quaritch, London, 1913). If Mr. Prior's dating, 1420-1460, be correct, then these Coronations of the Virgin may be as much as one hundred years later than the introduction in France of the triple crown on the Papal tiara, and probably represent a new application of a familiar form rather than a strictly independent development. If this be so, then may not the Papal tiara with its three crowns have originally indicated a sanction from on high from all three persons of the Trinity? We can easily understand, from the diversity of modern interpretations, that the significance of the triple crowns may not have been immediately appreciated in all countries, and that when the French or the English began to spread the cult of the Virgin they crowned her with a triple crown, and took especial pains that the significance of the three crowns should be clearly understood by the common people. In the case of the Papal tiara it is, of course, possible that some other impulse led to the selection of the three crowns; but when we remember that the coronation of the Pope takes place under the following formula: "Accipe tiaram tribus coronis ornatam, et scias te esse *patrem* principum et regum, *rectorem* orbis, et in terra vicarium Salvatoris nostri Jesu Christi," we ask whether the formula itself does not suggest a trinity of function, and whether the introduction of the triple crown may not in the first instance have been accompanied by some notion that the Pope was a special representative of the Trinity? The formula "Accipe tiaram, etc." was in use as early as the sixteenth century, possibly earlier. The *Ordines Romani* XIII and XIV (Mabillon, *Mus. Ital.*, Vol. II) give the early formulas for the reception of the sceptre, ring, book, and pallium, all of which are in the form "Accipe baculum, accipe anulum, etc.," but for the coronation ceremony, when the first cardinal deacon removed the mitre and placed the tiara on the head of the newly elected Pope no formula is given except that the congregation sang the *Kyrie Eleison*. The later ceremonial with the formula "Accipe tiaram tribus coronis ornatam, etc." introduced no radical change, but it did indicate a new form of tiara.

A careful examination of the ecclesiastical literature of the fourteenth century may some day bring to light the true significance of the triple crown on the Papal tiara. So it might be rash to affirm to-day that the Papal tiara had originally a Trinitarian significance. But when a similar triply-crowned tiara is found upon the head of the Virgin, it will now be even more rash to deny its Trinitarian significance, since that meaning has been most industriously chiseled in alabaster on the Princeton relief.

NOTES UPON RECENT ADDITIONS OF IMPORTANCE TO AMERICAN COLLECTIONS *

ANOTHER CORREGGIO FOR AMERICA

TO his collection already rich in masterpieces, Mr. John G. Johnson has lately added the well-known Correggio formerly in the gallery of Prince Leopold von Hohenzollern at Sigmaringen, Germany. Small in size but delightful in quality, this picture, representing Our Lady and the Christ Child with Saint Elizabeth and the Boy St. John, is the second of Correggio's paintings to come to America. Like the first, the large altarpiece from the Ashburton Collection, purchased by the Metropolitan Museum in 1912, Mr. Johnson's Correggio is an early work. Morelli, Berenson, Ricci and other critics agree in assigning the Sigmaringen Madonna to an early date in the master's career. It may be dated about 1513-14, that is, towards the close of the young Allegri's sojourn at Mantua or shortly after his return to his native town of Correggio where, in 1514-15, he painted the famous Madonna with Saint Francis, his first great triumph. (See Frontispiece.)

Few painters of Correggio's eclectic education have from the first so uniformly maintained their own personal point of view. Although the Saint Elizabeth in Mr. Johnson's picture is manifestly reminiscent of Mantegna, the type alone is borrowed; the informing spirit is one wholly foreign to Mantegna's austere nature. It does not matter that now or then this trick or that reminds us of Costa or Mantegna or Dosso, as the case may be. These "studio reminis-

* Under this heading will appear in each number hereafter short articles on recent additions of importance to American collections, both public and private.—EDITOR.

cences," the little obvious borrowings of a sampler of many styles, served Correggio merely as a convenient vehicle for the easier expression of his own compelling interest—the exquisite beauty of Youth.

Correggio was by no means a faultless painter. Very frequently his religious pictures appear to us theatrical in sentiment, tinged with insincerity. His types are sometimes softly effeminate and over-sweet. Possessing in many ways extraordinary technical abilities, he often squandered his remarkable gifts upon trivialities. At the same time, no painter has ever expressed with purer heart so frankly sensuous a delight in feminine grace and charm. And furthermore, notwithstanding William Blake, who thought Correggio a veritable demon because of that very perfection which is his greatest merit, for most of us Correggio's matchless command of all the resources of chiaroscuro remains a joy forever. The Sigmaringen Madonna may not appeal to us particularly as a devotional picture, although it has none of the objectionable rhetoric of many of the later works, but there are few indeed who will not find enjoyment in the tender loveliness of the Virgin Mother and in this veil of golden light transforming the realities of the world into the splendid stuff of dreams.

J. B.

A PORTRAIT BY TITIAN IN THE CINCINNATI MUSEUM

THE number of works by Titian in this country is still small. There is the Rape of Europa, one of the great masterpieces of all periods, in Mrs. Gardner's possession; the forceful, arrogant portrait of Aretino belonging to Mr. Frick; the two dignified portraits of the Bishop Archinto in Mr. Johnson's and Mr. Altman's collections; and the two sisters Spilimbergo in Mr. Widener's collection. The portrait of Philip II (Fig. 1) acquired by Mrs. Thomas J. Emery of Cincinnati is especially welcome, as it has been generously presented to the Cincinnati Museum and is consequently the first picture by Titian to find a permanent home in one of our public galleries. Add to this the interest of a portrait painted by the "Tiresias of painters" of an Emperor who had been the religious and political guide of the whole of Europe during the age of the anti-reforma-

tion, a picture which (this is a minor but not uninteresting fact) was in the possession of Lenbach, the best known modern German portrait painter!

Rarely have more ugly sovereigns than the Hapsburgs reigned over Europe, but it must also be said that sovereigns have seldom shown more taste and judgment in the selection of great artists to preserve their features for posterity. With Maximilian who selected Dürer to paint him, with Charles V who was painted by Titian, down to Philip IV who chose Velasquez to be his court painter, the Hapsburg house was connected with the greatest artists of the world. For all these artists, the problem was the same difficult one: to paint types with protruding eyes, sensuous mouths and long chins, types of not unusual intelligence, who simply through their birth held regal rank. The task was to show the sovereign in the mediocre person. And since these portraits of the Hapsburg house number among them some of the world's great masterpieces, it proves that great artists give sometimes their best work when forced to show their art through the medium of uninteresting, even unpleasing subjects.

In 1550 Charles V asked Titian a second time to come to his court in Augsburg. This was two years after the artist had painted the famous painting of Charles V in the battle of Mühlberg, and a second, the painting now in Munich, of the Emperor seated in an armchair. The main reason for this second call was to have Titian paint the heir to the throne, Philip, at this time twenty-three years of age. The Emperor already had marriage plans in mind, it may be presumed, and intended to send this portrait, as it was then the custom, to further the matrimonial alliance. The full-length picture which Titian painted of Philip, the painting now in Madrid, was indeed sent, three years later, to Mary Tudor, who became "greatly enamored" of the portrait. Besides this portrait in Madrid, there is one in Naples and one in the Palazzo Pitti in Florence, which Titian must have painted at the same time. But it is now thought by the most competent authorities that the picture purchased by Mrs. Emery, formerly in the Giustiniani family in Padua, is the painting which Titian first painted and which he may have used as a model or study for the more finished paintings.

It seems almost as though Titian had intended to paint a companion picture to the Charles V portrait in Munich, as Philip is



Fig. 1. TITIAN: PORTRAIT OF PHILIP II.
Cincinnati Museum.



Fig. 1. GIANPIETRINO: MADONNA AND CHILD.
Collection of Mr. E. T. Carpenter, Minneapolis.



Fig. 2. THE MASTER OF THE URSULA LEGEND: MADONNA AND CHILD.
Institute of Fine Arts, Minneapolis.

placed in the same position, sitting in an armchair turned sideways, the face looking at the spectator, a curtain behind him and a view of the landscape, except that the composition is reversed and the figure is not seen in full length. But Philip was far from being a simply dressed man of long experience in life, pessimistically resigned, with suspicious, lowering eyes, like his father, although the type seems almost identical, but a young, more brutal looking type, more elegantly dressed, more consciously dignified, more sensuous and fanatic and believing in the importance of the sceptre he holds and the crown he wears. The painting of the Cincinnati portrait is brilliantly done, like a rapid sketch in one or two sittings, with the use of only two or three colors, all dipped in gold which harmonizes with the gold brocaded dress and the curtain, contrasted with the silky white of the satin sleeves and the pale face, with hardly more colors in it than the silvery gray of the costume. The modeling is all done through the light effects which enliven the sterile character, enveloping and glorifying him with the golden atmosphere of the great Venetian's art.

W. R. V.

TWO PAINTINGS ACQUIRED FOR THE MINNEAPOLIS INSTITUTE OF FINE ARTS

WHEN the new museum at Minneapolis is opened next fall, two paintings representing the familiar theme of the Madonna and Child, one the work of an Italian, and the other, of a Flemish master, will illustrate instructively the contrasting points of view of Northern and Southern art.

The Flemish Madonna (Fig. 2) is by one of the best Bruges masters of the end of the fifteenth century, the so-called Master of the St. Ursula Legend, whose work was long confused with that of Memling and some of his pupils. The Italian picture (Fig. 1) is by the Milanese follower of Leonardo da Vinci, Giampietrino. This painting, which has been published in *Rassegna d'Arte*, is listed in Berenson's North Italian Painters. Of the two pictures, the Giampietrino is characterized by more charm of expression, more studied grace in composition, and by the brilliant harmony of colors in which strong yellows, blues and crimsons are skillfully juxtaposed. The large-eyed Madonna is dignified and handsome; the position of the

Child, affectionate and natural. In spite of the complicated pose of both Mother and Child, there is a free rhythm in the movement, a well-calculated balance in the turning of their bodies. The clear-cut faces have the fascinating Leonardesque smile, although without the subtlety of the master; the modeling, perhaps somewhat overdone in the dark shadows, is effective in giving a plastic impression.

Compared with this picture, the composition of the panel by the Master of the St. Ursula Legend seems angular, hard in outlines; there is little relief in it, and the position of the figures is stiff compared with the Italian work. The newly born Child is represented in all its awkwardness; the Virgin is a homelike, simple type, wholesome if not beautiful. But while the painting in these outward elements may be less attractive than the Giampietrino, it has qualities which the other lacks. It is more direct, more naive in expression, nearer to nature, nearer to humanity and nearer to the real devotional feeling which we expect from a primitive painting. The mother is full of modesty, her face expressing a tender, timid love for her child, who does not embrace her, which is after all not the most natural thing for a baby, but amuses himself playing with the leaves of the book which the Madonna holds. The colors are warm and subdued. The dark blue dress of the Virgin contrasts effectively with the orange and red background, which glows with golden rays surrounding the Virgin.

The Master of the St. Ursula Legend derives his name from the famous altar-piece in the convent of the Black Sisters in Bruges, representing the history of S. Ursula, a work painted about 1470 when the more famous Memling was still young. The anonymous master of the Bruges altar-piece was somewhat influenced by Memling, although his style is thoroughly personal in its naiveté and amiable expression of a good-natured but less refined temperament. This friendly, direct and sincere character shows especially in his paintings of the Madonna, of which there are three known to me in this country, one in the possession of Mr. J. P. Morgan, exhibited in the Metropolitan Museum of Art (formerly belonging to Mr. Stanley Mortimer), one in the possession of Mr. Grenville Winthrop, and one in the collection of Mr. Philip Lehman. A remarkably fine portrait of a man, with small figures in the background, is in the possession of Mr. John G. Johnson in Philadelphia.

W. R. V.

THE HOBBEA FROM THE OPPENHEIM COLLECTION

TO the brilliant series of paintings by Hobbema which the United States already owns, Mr. Libbey has added another from the artist's brush, the *Wooded Landscape* (Fig. 1), formerly in the Oppenheim Collection in London. Hobbema is an uneven artist in his works, although he has never done anything uninteresting, but his really fascinating masterpieces, which belong to the greatest landscapes of all times, are not very numerous, as his good period did not last longer than ten years. As we know, he gave up painting almost completely after he had found a more lucrative profession: a small position in the Wine Customs, which, however, did not allow him more than a bare subsistence, so that he really died in poverty. But his pictures, on the other hand, brought him hardly more than ten to twenty gulden apiece.

Nowadays the artist is perhaps better represented in England than anywhere else, although America does not stand very far behind. The large landscapes in the collections of Mr. Frick, Mr. Charles Taft, Mr. Elkins, Mr. Widener, Mr. Morgan, Mr. Gould and in the Chicago Museum, the smaller ones in the collections of Mrs. Emery and the late Benjamin Altman, represent the highest level of his development. The landscape owned by Mr. Libbey is well spoken of by Smith, who, with his enthusiastic love for good pictures, usually strikes the right note with his simple unsophisticated remarks. He says: "It is an example of the choicest quality, both as to brilliancy of color and execution." In the time of Smith it was in the collection of Frederick Perkins in London, but it was afterwards hidden for many years from the eyes of the critics until it turned up at Christie's, last year, at the disposal of the Oppenheim Collection.

Hobbema must have been proud of his performance, as the date is near his signature. Among the two hundred and fifty odd known paintings by the artist not even one in six is dated; and towards the end of the decade in which Hobbema's masterpieces fall (1659-1669) dates are especially rare. We know of only one dated example belonging to 1668 and 1669. Mr. Libbey's is the only one excepting the famous *Avenue at Middelharnis*, if this latter picture really bears this date. I follow the reading of Dr. de Groot, not the usual one which interprets the third almost illegible cipher as an eight, i. e.,

1689, a date in the period of decline of Dutch art which would make the production of so great a masterpiece impossible, or at least improbable.

In spite of Hobbema's short career, a development of his style can undoubtedly be traced. As to his style at the end of the decade in question, it seems that he opens up his compositions more and does not build them up quite as regularly in a diagonal way, starting with a cluster of trees on one side and leaving an open space on the other. We can follow this development if we compare the two landscapes in Mr. Morgan's Collection, the Holford landscape, which is dated 1663, and the Trevor landscape dated 1667; the first one being much more compact and closed in the outlines. The most typical examples of a free and loose composition, in which the accents are moved to the centre instead of to one side, as in earlier works, is the famous picture of the Avenue at Middelharnis. The landscape in the collection of Mr. Libbey has the same date and, in spite of many differences, I believe we find enough similarities to be sure that it belongs to the same great year in which Hobbema produced his masterpiece. Here also we see a central arrangement, a lowering of the outlines on both sides, a clear marking of the horizontal lines in the middle distance, a restless change of light and shadow all over the composition and a corresponding restless movement of the clouds. It seems as if the artist wanted to start in a new direction, but as far as we can judge from the artistic career of Hobbema, which closed with this year, it was an effort not carried out. He succeeded, however, in accomplishing works of great intensity and vividness of expression, though they may show a restlessness of nature which does not seem to harmonize with the gay aspect of scenery which he depicts. From the photograph one would expect the color of a stormy day. The picture has, however, that brilliantly glowing sunny, golden light with deep, warm shadows which enlighten nature sometimes after a storm.

W. R. V.



Fig. 1. HOBBEEMA: WOODED LANDSCAPE.
Collection of Mr. Edward Drummond Libbey, Toledo.

LETTERS TO THE EDITOR

"A DOUBLE PORTRAIT BY FILIPPO LIPPI"

The Editor of ART IN AMERICA.

Sir:

May I add to Mr. Breck's interesting article in your December number a few comments and register one dissent? About a year ago I identified the persons in the double portrait of the Marquand Collection as Lorenzo Scolari and his wife Sapita. It is a pleasure to find this opinion confirmed independently by Mr. Breck. In fact, I feel he might have stated the identification even more positively. The various Scolari brothers and cousins recorded in Litta's "Famiglie Celebri" were either absent from Florence or not of an age to come into consideration. I should date the portrait not from the marriage in 1436 but shortly before the birth of the first child in 1444. The woman's condition seems obvious to a married critic. The long waiting gave a double reason for adopting the fairly common practice of painting a wife during pregnancy. On the lady's sleeve may be read the excellent device LEAL. The view out of the window seems to be an actual sketch of a prospect looking east from the Piazza of S. Marco past the façade of the Annunziata, at this time without its atrium, with the Loggia of the Innocenti in the distance. Still further is a city gate-tower (Porta alla Croce?) and in farthest distance one sees the upper reaches of the Arno where it swings into the mountains. We shall see that the topographical accuracy of this view is not without bearings on the attribution.

It is a disappointment to find Mr. Breck's ascription of this interesting portrait to Fra Filippo supported only by the briefest generalities. But with so individual an artist as the erratic Carmelite, artistic criteria are everything. Amenability, winsomeness, is his distinguishing trait, especially when depicting young women. Such wooden masks as we have in this picture it would be impossible to parallel in his work. A few Morellian tricks should not weigh against such fundamental considerations. For good technical reasons the Marquand portrait cannot be a Filippo. Its accurate topographical landscape is unlike him, and in the tradition which was perfected by Baldovinetti. The vague impressionistic forms of the trees are in the same tradition and unlike the Frate. In such matters he is exquisitely precise and archaistic, witness the Eight Saints of the National Gallery. On the sleeve and headdress of the Marquand portrait a heavy varnish medium is employed. One would seek it in vain in Fra Filippo's works.

Years ago my friend, the fine connoisseur William Rankin, suggested the name of Domenico Veneziano in connection with this panel. Domenico's work is so rare and still so little understood that the ascription can only hope to establish a probability for itself. Yet the circum-

stantial evidence of varnish medium and of a landscape recalling Domenico's best pupil Baldovinetti is significant. Direct comparison of the stiff tapering hands with those in the Sta. Lucia altarpiece in the Uffizi shows great similarity. Even more striking is the rigidity of the drawing and an odd trick of turning the facial contours suddenly as if the forms were first blocked out in simple planes. The little predella panel at Berlin from the Sta. Lucia altar back shows a similar realistic landscape and tree in forms very like those in the Marquand panel. Another predella piece from this single signed panel of Domenico's is or was in the Arconati-Visconti collection at Paris. Its landscape, to depend on a somewhat remote memory, is almost identical in all main features with the view in the Marquand picture. The general pallor of the coloring and an approach to atmospheric effect, due simply to tone, are very characteristic of Domenico as we see him in his few works or echoed by such disciples as Piero della Francesca and Baldovinetti.

Of Mr. Berenson's ascription of the Marquand double portrait to Uccello I may say that it has the decided merit of corresponding to the artistic quality of the picture. It was much better than the previous attribution to Masaccio, and it is far preferable, I feel, to the new fathering upon Fra Filippo.

I am,

Most sincerely yours,

FRANK JEWETT MATHER, JR.

To the Editor of ART IN AMERICA.

Sir:

Through your courtesy I have read Mr. Mather's comments upon my attribution of the Marquand double portrait to Fra Filippo Lippi. I object first of all to his characterization of my arguments as "the briefest generalities." In a magazine article of only a few pages' length it is not practical, nor perhaps desirable, to make the minutely detailed comparisons which to be of any value to the general public require illustrations greatly in excess of the number even the most generous of magazine publishers will consider. For the student, familiar with his subject, it is sufficient if the writer indicates the material which he wishes to have considered as evidence in support of his thesis and states as briefly as is consistent with clearness the results of his own researches.

Disregarding my "few Morellian tricks" as of little moment, Mr. Mather appears to base his principal objection to my attribution (and incidentally to Dr. Bode's, since the two portraits are obviously by the same hand) upon the grounds of "artistic criteria," by which I presume he means the characteristics of an artist's sentiment as distinguished from his characteristics of performance. It is granted that neither the Berlin nor the Marquand portrait shows the winsomeness

of Fra Filippo's mature style. But I repeat we are here concerned with the work of a painter yet in his formative period. Had the double portrait in the Metropolitan Museum been painted as late as 1444, as Mr. Mather argues, then the attribution to Fra Filippo might perhaps be difficult to maintain. But I do not for a moment accept the suggested date. I shall return to this question later; I can only state now my confidence that the portrait was painted in 1436.

Fra Filippo is first mentioned as a painter in the *Libro delle Spese* of his convent in 1430. The earliest date which may be assigned to any of his known paintings is probably shortly after 1434. With this picture, the Camaldoli Nativity, painted for the wife of Cosimo de' Medici, may be grouped, as close in date, the Annalena Nativity and the Berlin version of the same theme, as well as two or three other works which show as yet not wholly merged into a personal style, the influence of the young painter's diverse mentors. It is with these juvenile works that the two portraits in question must be classed. We find in them the same tricks of drawing, notably in the small, childish hands, the same fondness for strong contrasts of clear, brilliant color, the same love of elaborate ornament. In the devotional pictures, however, there is quite naturally a religious sentiment, a graceful mysticism which is absent from the portraits. There is in this nothing to cause surprise. Even in the Annalena Nativity, Saint Hilarion, undoubtedly a portrait, has none of the spiritual quality which gives to the kneeling Virgin her exquisite charm. The truth is, portraiture in the fifteenth century was very largely objective in character. To paint a portrait, to secure a "likeness" was in Fra Filippo's time quite a different thing from painting a religious picture in which traditional formulæ were not only accepted but encouraged. It is not surprising, then, if Fra Filippo in these early portraits is more realistic, more objective than in, for example, his paintings of the Nativity. The subject made demands upon him which the teaching of such masters as Lorenzo Monaco, Fra Angelico, and Masolino could not satisfy. But never forgotten, however little really comprehended, were the lessons in naturalism of Masaccio. The necessity of his subject, the authority of this master, these are the explanations of Fra Filippo's evident attempt in the Berlin and New York portraits to rival the scientists of his day in their preoccupation with the problems of perspective and form. Aside from this difference in point of departure between a portrait and an altarpiece, I fail to find any dissimilarity, either in "artistic criteria" or in performance, between the portraits and such early works of approximately the same date as the Camaldoli and Annalena Nativities.

The "accurate topographical landscape" which troubles Mr. Mather is in my opinion additional proof of Fra Filippo's authorship. Allowing for the difference in size—the trees in the Marquand painting are naturally very small—the trees are eminently in his manner. Compare, for example, with the bushy trees in the Annalena Nativity, broad pyramidal masses

fringed with feathery branches. Mr. Mather's reference to the "realistic landscape" (if six trees topping a high crenelated wall may be so described) in the Berlin predella piece by Domenico Veneziano leaves me unconvinced, as does, I must confess, his "somewhat remote memory" of the Arconati-Visconti painting. Nor can I recognize in the plump, tapering hands of the portraits the malformed extremities which Domenico Veneziano painted in his two signed works. Finally, if Fra Filippo in the Marquand double portrait painted a definite locality, this is quite in keeping with the experimental temper, characteristic of his age, which is evident throughout the picture; and in a juvenile work, one of the earliest known to us by this master, the use or non-use of a varnish medium cannot be considered as particularly valuable evidence.

As to the identification of the persons represented in the Marquand double portrait, I am morally convinced that they are Lorenzo di Ranieri Scolari and his wife, Madonna Angiola. If Litta's statement is correct that after his return to Florence Lorenzo remained henceforth the only member of the Scolari branch in Florence, then there would certainly be no room for any doubt. But since the information Litta gives about Lorenzo's numerous brothers is so scanty, I am unwilling to consider the identification complete until I have verified the correctness of Litta's statement by an examination of his original sources. I would be much interested to know if Mr. Mather has any other authority than the passage in Litta mentioned above for his sweeping assertion that "the various brothers and cousins recorded in Litta's *Famiglie Celebri* were either absent from Florence or not of an age to come into consideration." Even if the portrait was painted in 1444 rather than in 1436, this statement still seems to me over-confident. The facts about Lorenzo's brothers and cousins as recorded in Litta are these: Giovanni, co-heir with Lorenzo and Filippo of Pippo Spano, who left to them his Florentine possessions, is transferred from the order of the *magnati* to the *popolari* in 1434; Carniano enjoys same privilege in 1434; Filippo, born 1394—died 1446, co-heir and executor with his brothers of Pippo Spano, is transferred to the order of the *popolari* in 1434; Francesco, of whom nothing is known, except that he is said, through confusion with another presumably of the same name, to have been assigned to citizenship in Siena in 1368, an obviously impossible date; Giambonino, transferred to the order of the *popolari* in 1434, perhaps resided in Treviso, married a certain Ermellina; Bernardo, of whom nothing save his name is known; Branca, died before 1430, had four children—Bernardo, Giandonato, Niccolò, and Ranieri. Of these four cousins of Lorenzo no information is given except in the case of Giandonato, who is said to have resided first in Florence, where in 1434 he was transferred from the *magnati* to the *popolari*, and following this appears to have established himself at Treviso. In view of these facts, or rather absence of facts, I feel it would have been a presumption to have made other than a qualified

identification. Since, however, the age of the man represented in the portrait is that of Lorenzo at the time of his marriage in 1436, to which date the painting may be approximately assigned on the evidence of style, and since Lorenzo may well have been, as Litta states, the only resident member of the Scolari in Florence at this time, I am confident that further investigation will turn my conjectural identification into certainty.

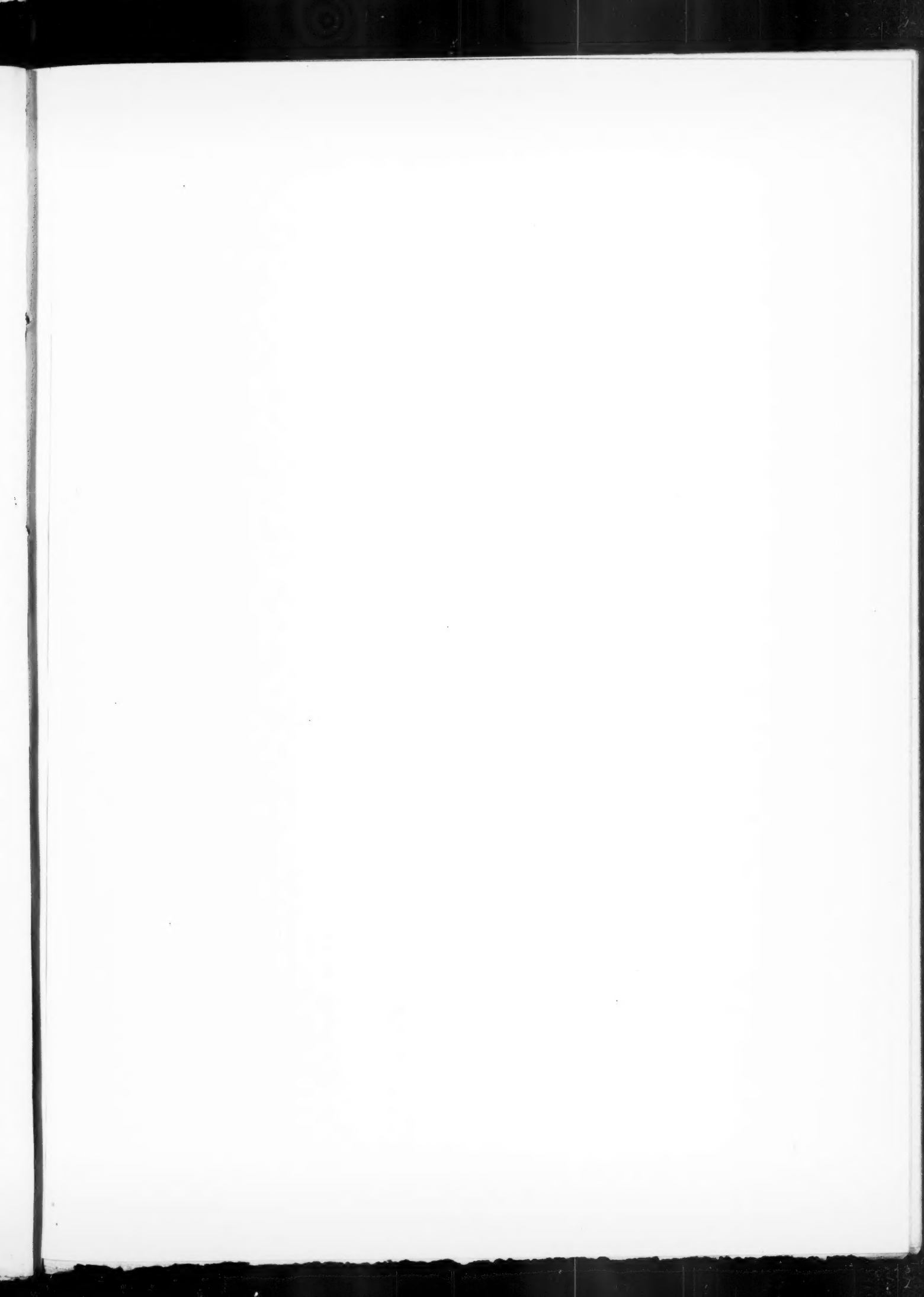
Finally there remains for comment Mr. Mather's curious assertion that the Marquand portrait was painted in 1444 rather than in 1436, the year of Lorenzo's marriage. In 1444 Lorenzo, who was born in 1407, would have been thirty-seven or thereabouts. In the portrait he appears to me to be a much younger man, but let that pass. Mr. Mather's argument is based on other—and I submit, unwarranted grounds. "Married critic" or not, I am surprised that any one at all familiar with late Gothic and early Renaissance art should mistake a matter of fashion in dress and carriage of the body for that interesting condition which precedes our entry into this world. Were the protruding abdomen, accentuated by the tight, high bodice and full skirt anything more than a fashion of the day, there is many a virgin saint so represented in art whose bearing belies her reputation.

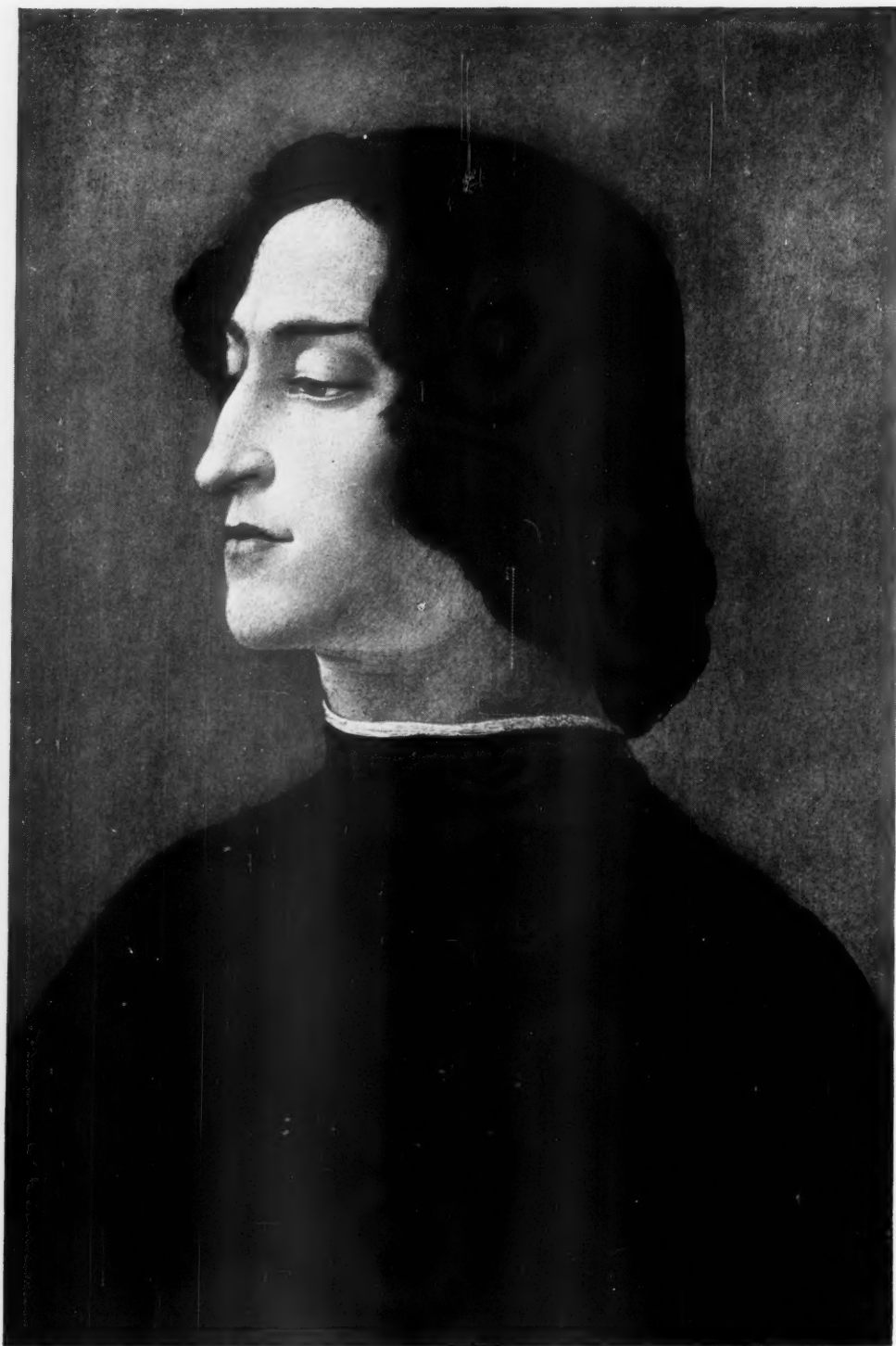
Assuming, however, that the woman in the double portrait was painted during pregnancy—and it would be interesting to know Mr. Mather's authority for his statement that this was a fairly common practice—I fail to see that we arrive any more certainly at the date of the painting. According to Mr. Mather it was painted "shortly before the birth of the first child in 1444." Lorenzo and Angiola had eight children in all, but are we certain that the first child was not born until eight years after marriage? It would indeed be extraordinary that after so many barren years there should be born to the same woman no less than eight children. Of these eight children, furthermore, we know the birth dates of only four. The earliest of these is 1444, the date of the birth of Ranieri, the oldest son as far as the dates are known. But what of the other four?—Antonia, who married in 1461; Bartolomeo, who died in 1462; Maria, who married in 1466, and Alessandra, who married at a date unknown and died in 1480. Of none of these do we know the date of birth. In my opinion this evidence does not support Mr. Mather's contention.

I remain,

Yours very truly,

JOSEPH BRECK.





BOTTICELLI: PORTRAIT OF GIULIANO DE' MEDICI.
Collection of Mr. Otto H. Kahn, New York.